NME
11 JULY 2015

# THE SMITHS

Look out Moz, Johnny's writing a book

# A$AP ROCKY

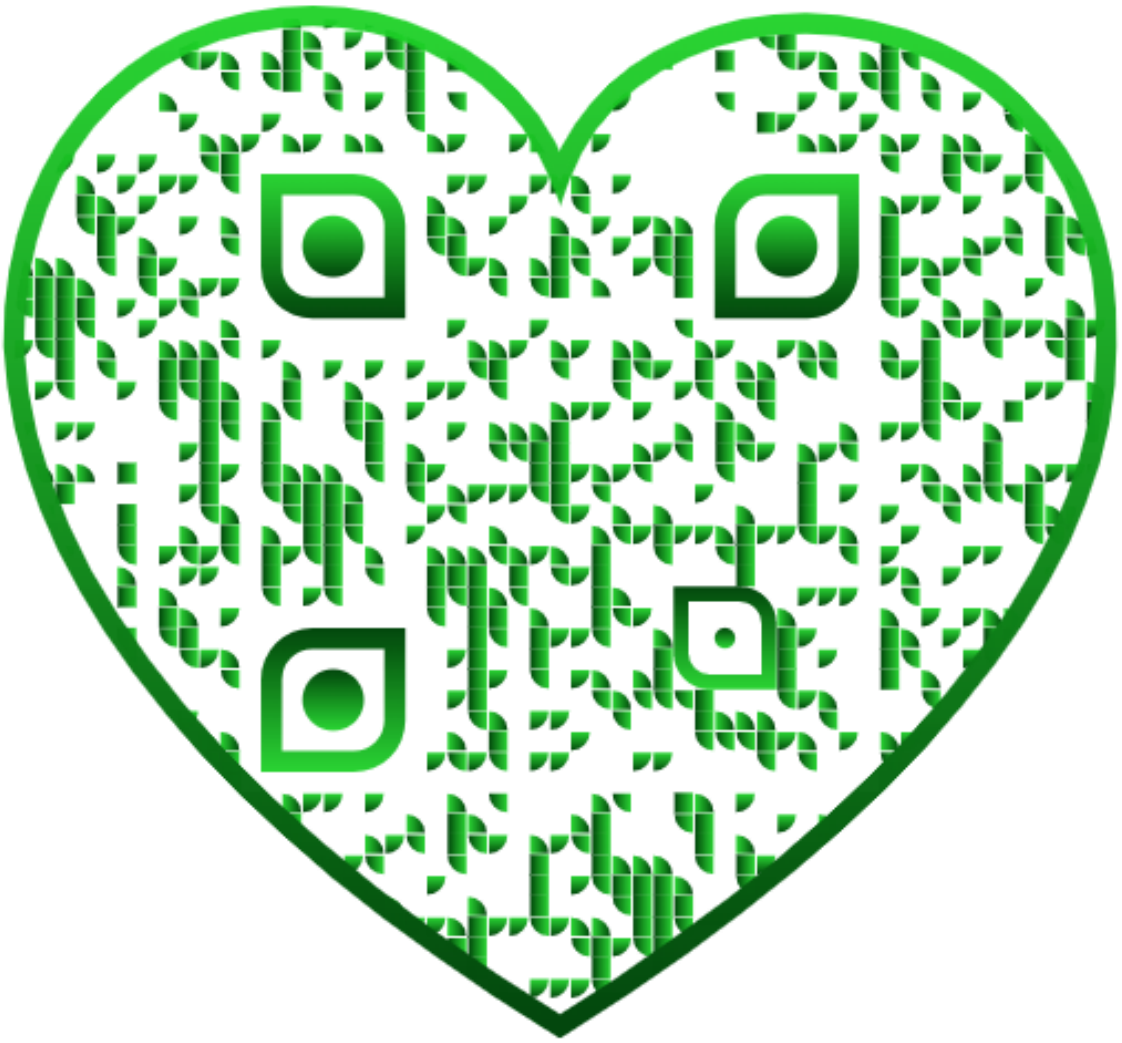
"I know how to make pop, I just hate it"

# Who killed Amy?

+

Drake
The Libertines
Hinds
Public Enemy

THE PAST, PRESENT & FUTURE OF MUSIC
11 JULY 2015 | £2.50
US$8.50 ES€3.90 CN$6.99
28
9 770028 636307



We are doing the common thing…
uncommonly well…
To see how our technology
partnership can help you
visit www.tesbl.com
Cloud Management Solutions for Music Industry
TESBL
platform

# INSIDE NME

NEW MUSICAL EXPRESS | 11 JULY 2015

## REGULARS


4 **SOUNDING OFF**

6 **ON REPEAT**

14 **IN THE STUDIO**

Cat's Eyes

16 **ANATOMY OF AN ALBUM**

Clor – 'Clor'

18 **SOUNDTRACK OF MY LIFE**

Alex Kapranos, Franz Ferdinand

20 **RADAR**

Meet electro act Formation, plus 19 other new artists

42 **REVIEWS**

▶ ALBUMS

**The Chemical Brothers – 'Born In The Echoes'**

**MS MR – 'How Does It Feel?'**

**Donnie Trumpet & The Social Experiment – 'Surf'**

**Omar Souleyman – 'Bahdeni Nami'**

and more

▶ FILM

***Love & Mercy***

***Terminator Genisys***

and more

▶ LIVE

**Rat Boy**

**Drake**

**Leon Bridges**

**Hinds**

and more

58 **CROSSWORD/ THINGS WE LIKE**


## FEATURES


24 **Amy Winehouse**

Asif Kapadia, director of the heartbreaking new film *Amy*, plus the singer's first manager, musical director, dad Mitch and others discuss a very modern tragedy from which nobody escapes guilt-free

30 **A$AP Rocky**

Over tea and blunts at a swanky London hotel, the New York rapper reveals slightly too much about his sex life, goes deep on mortality and explains why he is "not for everybody, clearly"

33 **Poster special**

Glastonbury Festival: the greatest weekend of the year, every year. Here are three of the best pictures we haven't published yet, featuring Florence + The Machine, Wolf Alice and Palma Violets

38 **Frank Turner**

To breathe life and vigour into his sixth album, the 33-year-old and his band recorded it all "as live". "It's raggedy and out of tune," he proudly explains


## BAND LIST


| | | | |
|---|---|---|---|
| Aiden Palmer | 44 | Leon Bridges | 51 |
| Amy Winehouse | 24 | The Libertines | 6, 8 |
| The Arcs | 6 | Lusts | 6 |
| A$AP Rocky | 38 | Mbongwana Star | 43 |
| Ashworth | 23 | Meat Wave | 7 |
| The Beach Boys | 47 | Micachu & The Shapes | 7 |
| Ben Bridwell | 45 | Moiré | 23 |
| Big White | 21 | MS MR | 43 |
| The Bohicas | 7 | Muuy Bien | 23 |
| Bon Voyage | | No Devotion | 7 |
| Organisation | 44 | Omar | |
| Bully | 7 | Souleyman | 45 |
| Catholic Action | 21 | Owen Pallett | 7 |
| Cat's Eyes | 14 | Palma Violets | 34 |
| The Chemical Brothers | 42 | Pharrell Williams | 6 |
| Charlie Fink | 6 | Pit Ponies | 45 |
| City Calm Down | 21 | Poema | 22 |
| Clor | 16 | Prince | 6 |
| DJ Jes | 23 | Public Enemy | 50 |
| DMA's | 6 | Ratatat | 43 |
| Donnie Trumpet & The Social Experiment | 44 | Rat Boy | 48 |
| Drake | 50 | Richard Hawley | 6 |
| Father John Misty | 7 | R.LUM.R | 22 |
| Florence + The Machine | 36 | Saltwater Sun | 23 |
| Formation | 20 | Santigold | 7 |
| Frank Turner | 30 | Section Boyz | 21 |
| Franz Ferdinand | 18 | Skies | 22 |
| Fred Abbott | 44 | Slow Dancer | 21 |
| FVC | 23 | Star Tropics | 20 |
| Gilligan Moss | 22 | St Vincent | 7 |
| Girli | 22 | Sunflower Bean | 6 |
| Grace Lightman | 22 | TAU | 45 |
| Hooton Tennis | | Teen Men | 44 |
| Club | 12 | Triptides | 45 |
| Iron And Wine | 45 | Trust Fund | 7 |
| Isaac Rather & The Phantoms | 21 | The Vaccines | 15 |
| Johnny Marr | 12 | Vinyl Williams | 43 |
| Kim Jung Mi | 15 | The Vryll Society | 23 |
| | | White Bleaches | 20 |
| | | Wolf Alice | 33 |
| | | Yak | 6 |



***SHAMELESS PLUG!!!*** ***SHAMELESS PLUG!!!***

WANT NME DELIVERED TO YOUR DOOR EVERY WEEK AND PAY LESS PER ISSUE THAN IN THE SHOPS?

Subscribe now for £1.60 an issue* and we'll throw in iPad/ iPhone access and exclusive subscriber rewards for free

Subscribe now at WWW.NMESUBS.CO.UK/16S

Or call 0330 333 4555 quoting code 16S

Lines are open from 8am to 9pm, 7 days a week – UK time

*Offer opened to new subscribers only. Final closing date for all orders is 31st July 2015. Please allow up to 6 weeks for delivery of your first subscription issue, 8 weeks for overseas orders. For full terms and conditions please visit www.magazinesdirect.com/terms. For enquiries and overseas rates contact magazinesdirect@quadrantsubs.com or call +44 330 333 0233.




COVER: DEAN CHALKLEY CONTENTS: JORDAN HUGHES

# SOUNDING OFF

TELL US WHAT'S ON YOUR MIND

Answering you this week: Dan Stubbs


EMAIL letters@nme.com
TWITTER twitter.com/nme
FACEBOOK facebook.com/nmemagazine
POST NME, 110 Southwark St, London SE1 0SU


## LETTER OF THE WEEK

**WINS £50 OF See TICKETS VOUCHERS!**
*www.seetickets.com*

### APPY DAYS

So Apple Music is fun, right? All the fun of Spotify with the prettiness of Apple stuff, and I don't even have to download a new app. Not bad. But there are a couple of things I don't get. 1/ What's the love heart next to the song you're 'playing now' all about? 2/ Where do all my 'loved' songs go? For now they just seem to be floating about, lost in the nothingness of Apple's confusing layout. Overall, though, I think Beats 1 could be interesting. I'm not yet sure how that works either but it's fun and has an element of surprise, especially with it being global and not knowing where in the world everyone is listening from. So for now I love it and I'm gonna keep on using it. All those Spotify playlists I spent hours and hours and hours making suddenly seem redundant. I'm already looking forward to saving a tenner a month.
**Jack Mallinson, by email**

**DS: Can't decide if your letter strikes a note of sarcasm or confusion, Jack, but I guess lots of people are currently feeling the latter about Beats 1. We've reached the point where the big guns have unveiled their plans for music: Apple Music and Google Play going to head-to-head with Spotify, Rdio, Tidal and the rest. One will inevitably crush the competition, and Apple vs Google is like King Kong versus Godzilla – there will be destruction along the way, and it's gonna be interesting (and, more to the point, fun) to watch. Beats 1 is the most exciting thing to happen to radio in yonks, because it's truly global. And the best thing is this: with Zane Lowe fronting it, you know he'll keep fighting the good fight, no matter which corporation he's part of.**

### FIRST BITE OF THE APPLE

How cool was it that Zane Lowe opened the first broadcast of Beats 1 with a track by Spring King?!
**Peter Howell, by email**

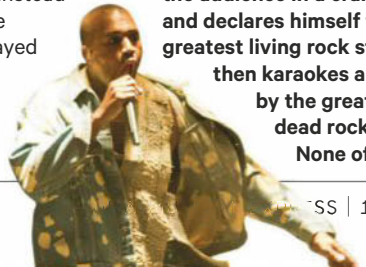
**DS: Very cool, Peter. Did you see Spring King's tweet ("yo @zanelowe are you kidding?!!?!? you just spun our tune! you're an absolute legend!!"). They were as surprised as everyone. And this, of course, is Zane Lowe's great strength. Genuinely eclectic music taste, genuine enthusiasm for everything he plays.**

Just to illustrate how safe and dull it all is these days, both musically and in the media: before a short interview with Motörhead frontman Lemmy during BBC4's Glastonbury coverage, the host of the show felt it was necessary to warn us that Lemmy would be smoking a cigarette. She actually apologised. Good grief. The state of the nation summed up right there. Pathetic.
**Michael Broadbent, by email**

**DS: Smoking kills, Michael! Satisfy yourself with the fact that Lemmy also promotes gambling and is made up of 70 per cent Jack Daniel's, which they forgot to mention.**

### 'YE REALLY GOT ME

It's days after the event and I still don't know what to make of Kanye West's headline show at Glastonbury. He could have played it safe and wheeled out a series of big named collaborators instead of Bon Iver. He could have played hit after hit instead of giving us snippets of tracks like a drunk bore DJing at a house party. But instead, he did what he does best, and that's to be Kanye West. Self indulgent and thrilling in equal measures, raising a middle finger to the doubters and the fans. Well done Kanye. Glastonbury has never seen the likes of you before and it probably never will.
**Alex Renton, by email**



**DS: Kanye's set was the most calculated of the weekend. Act 1: Our hero takes on the hordes alone, with a barrage of hits. Act 2: He shows us how serious is, with that boring bloke from Bon Iver. Act 3: He physically and metaphorically rises above the audience in a crane and declares himself the greatest living rock star, then karaokes a track by the greatest dead rock star. None of it was an accident, and all of it was brilliant.**

### BACK TO TRACKS?

I just watched the Amy Winehouse film, *Amy*. and what struck me the most was how her record company didn't push her to write more music. They really wanted her to tour the album and make lots of money when really what would have helped her wellbeing was recording songs. It was about five years since she recorded 'Back To Black' and you could just see from the way she sang those songs that she was bored of them because they almost had no meaning for her anymore. Apparently in the old days some people would put out more than one album a year. I can't imagine that happening now. The record labels are just wasting peoples' creativity.
**Eleanor Rogers, by email**

**DS: As you'll see from this week's cover feature, Amy's story was a tragedy built on layer after layer of events and influences, and it's probably not fair to single out her label. In fact, they'd have had little interest in her continued touring because in those days record sales were the main way they made their money. The success of 'Back To Black' sent Amy to places, mentally and physically, that irrevocably disconnected her from her muse, but the tragedy isn't the lack of more music, it's the loss of a brilliant young woman's life.**

### FIRST GLASTO!

What an amazing experience Glastonbury was. Trouble was, I needed to leave at midnight on Sunday and couldn't get one of the souvenir photo mags you published onsite. Where can I get one?
**Amanda Bradbury, by email**

**DS: You can get it at Backstreetmerch.com.**

### LOOK WHO'S STALKING

Sang on stage with Árni from the Vaccines when he came on to perform 'Davey Crockett' with Hinds in Guildford last week. Can't say he was too impressed with our rendition of 'If You Wanna', though.
**Orla Burden, via email**

GETTY, REX

# MORRISSEY

FRIDAY 18 SEPTEMBER 2015

## HULL ARENA

TICKETLINE.CO.UK

SUNDAY 20 & MONDAY 21 SEPTEMBER 2015

## LONDON EVENTIM APOLLO

EVENTIM.CO.UK

TICKETS AVAILABLE FROM

GIGSANDTOURS.COM - TICKETMASTER.CO.UK

0844 811 0051 - 0844 826 2826

SJM CONCERTS PROUDLY PRESENTS BY ARRANGEMENT WITH ITB

› TICKETS ONSALE FRIDAY 10 JULY AT 9AM ›

# ON REPEAT

NME 20

## NME TRACK OF THE WEEK

### 1. The Libertines
### Gunga Din

It's a mess, but what a mess. Sure, the first 40 seconds are sloppier than Babyshambles at their most strung out, but 'Gunga Din"s chorus is a thing of great beauty – it could have been half-inched direct from 2004, in fact. There's a genuine sense of optimism here too, tapping into what The Libs were all about in the first place. *That's* something worth doffing your trilby to.

**Dan Stubbs, News Editor**

### 2. The Arcs
### Outta My Mind

Dan Auerbach is a fidgety sort. When he's not playing with The Black Keys, he's producing for Lana Dey Rey or Dr John, or letting off creative steam with The Arcs. Made in two weeks by the guitarist and four Keys-associated muso friends, there's even a mariachi band on forthcoming album 'Yours, Dreamily,'. 'Outta My Mind' isn't a huge sonic departure from his day job, though – just a great slab of loose, catchy, psych-rock blues.

**Greg Cochrane, Editor, NME.COM**

### 3. Yak
### Cumberland Gap

By pulling apart skiffle king Lonnie Donegan's hyperactive two-minute shuffle and turning it into a sprawling 10-minute satanic dirge, London trio Yak haven't so much *covered* 'Cumberland Gap' as transformed it in every way. Hypnotic basslines build, accompanied by frontman Oli Burslem's psychedelic guitar, before the whole thing swells into a howling, claustrophobic frenzy. Right now, few bands are thinking more originally than this lot.

**Lisa Wright, writer**

### 4. Charlie Fink
### My Heartbeat Lost Its Rhythm

Noah And The Whale might have come to a sad end back in the first days of spring, but ex-frontman Charlie Fink's still got his songwriting smarts. His first solo single offers more of the same rousing drivetime pop – this time with a throbbing electronic pulse from producers Sozo & Lux – and finds Fink down in the mouth about a girlfriend haring off in his denim jacket. An uplifting return.

**Matthew Horton, writer**

### 5. Richard Hawley
### Which Way

Opening with a baroque harpsichord intro, at first listen it seems like Richard Hawley has morphed from the Sheffield Elvis into the Steel City Mozart. This first cut from his upcoming eighth album, however, soon grows some balls. Clocking in at under three minutes, it's a caustic flash of grubby gutter-billy, with a demonic stomp and the kind of sultry clanging that'll make Nick Cave check his kitchen cupboards for missing saucepans. Moody and magnificent.

**Leonie Cooper, writer**

### 6. Prince
### HARDROCKLOVER

The weirdest and best song Prince has recorded since his guerrilla gig rampage last year, 'HARDROCKLOVER' is a moody slab of Kanye-esque martial funk concerning his attempts to woo a lady who proves resistant to traditional R&B seduction standbys. So instead, he proceeds to fretwank his guitar to the point of orgasm. Filthy, bombastic '80s Prince, it's good to have you back.

**Sam Richards, writer**

### 7. Pharrell Williams
### Freedom

He's weird, Pharrell, isn't he? On the one hand, his live shows often turn into a homage to his sexual prowess. On the other, every piece of music he touches turns to Instant Classic. At Glastonbury he opened and closed with 'Freedom', and everyone was singing along to the piano line the second time. Next time it'll be the lyrics: "*Your first name is free, last name is dumb /'Cos you still believe in where we're from.*" A masterclass in catchiness.

**Tom Howard, Assistant Editor**

### 8. Lusts
### Waves

On new track 'Waves', Leicester duo Lusts come on equal parts Jesus And Mary Chain and The Cure. The follow-up to March's 'Mouthwash' sees brothers Andy and James Stone continue a run of gothic shoegaze singles. On it, the duo mix chiming guitars and driving bass with wistful lyrics floating over the top ("*It's the waves that bring it to me/ It's the days that are whistling on me*"). Crisp and cool, it's the perfect homage to their heroes.

**Rhian Daly, Assistant Reviews Editor**

### 9. Sunflower Bean
### The Stalker

The best thing about the B-side of Sunflower Bean's debut seven-inch for Mississippi label Fat Possum is that its guitar riffs sound like they're covered in mud. This is the New Yorkers' sludgiest offering yet, hitting a mucky middle ground between early Tame Impala and Black Sabbath. The occasional "*Ooh/ Ooh*" from bassist and singer Julia Cumming adds sweetness, but first and foremost, this is an all-out attack of thunderclap drums and guitar.

**Ben Homewood, Reviews Editor**

### 10. DMA's
### Your Low

Sydney trio DMA's – Australia's newest pretenders to the Oasis throne – return with a slice of good-time indie balladry, whose newfound subtlety hints they might have more up their tracksuit sleeves than the hedonistic Britpop riffs of May's self-titled debut EP. In the end though, the bouncing guitar lines and fuck-it lyrics ("*Yeah, you know we don't care*") still sit firmly in the mid-'90s spectrum, but sod it – the mid-'90s were pretty damn great.

**Lisa Wright, writer**

ANGELLINA CASTILLO, DEREK BREMNER, ANDY HUGHES, ROGER SARGENT, BEN BENTLEY, RICHARD JOHNSON, JORDAN HUGHES, RENATA RAKSHA

# ESSENTIAL NEW TRACKS

## ▶LISTEN TO THEM ALL AT NME.COM/ONREPEAT NOW

### 11. St Vincent
### Everything You Know Will Go Away

Having made an album of brassy art-pop mutations together in 2012, it was no surprise to see St Vincent playing with David Byrne as part of his *Contemporary Color* performance series. What is surprising is how much smoother Annie Clarke's new song sounds compared to last year's 'St Vincent' album. "*Call me crazy, I can't take it*", she swoons over a floaty orchestral bloom.
**Al Horner, Assistant Editor, NME.COM**

### 12. Trust Fund
### Dreams

Ellis Jones' lo-fi pop project returns with new material a mere five months after debut album 'No One's Coming For Us' came out, and 'Dreams' is as good as anything on that record. Over a locomotive rhythm and murky power chords, the Bristol singer chirrups sweetly, his voice blending with the hushed murmurs of guest singer Alanna McArdle, who makes her first musical appearance since leaving Joanna Gruesome last month.
**James Bentley, writer**

### 13. Meat Wave
### Delusion Moon

"*Deluuuuusion mooooon,*" drawl Chicago's Meat Wave repeatedly on the title track and first taster of their debut album, due for release on September 18. They sound like werewolves baying at the shiny thing in the sky. At just one minute 55 seconds, the trio aren't hanging around, suggesting the upcoming record will be packed with similarly scrappy, squalid and infinitely addictive garage-punk.
**Rhian Daly, Assistant Reviews Editor**

### 14. Micachu & The Shapes
### Oh Baby

Mica Levi was last heard providing the spooky and unsettling score to 2013 thriller *Under The Skin*, starring Scarlett Johansson. Yet here the Surrey singer returns to the poppier sounds of his 2009 debut 'Jewellery'. With vocals pitched down to a croak, Mica appears to be convincing a partner to stay by her side, singing "*It's not us to give up in a rush*", over a looped dub beat topped off by percussive clatter.
**David Renshaw, Acting Deputy News Editor**

### 15. Father John Misty
### The Suburbs

Reconnecting with his former incarnation – folksy singer-songwriter J Tillman – Father John Misty's acoustic cover of Arcade Fire's track 'The Suburbs' is so rustic that it was literally recorded in a shed. Laid down for Canadian broadcaster CBC in celebration of it naming the Montreal band as its finest homegrown act, this is the kind of lushly strummed one-off that deserves repeated plays. Let's hope it makes it into his own summer festival sets.
**Leonie Cooper, writer**

### 16. No Devotion
### Addition

More than a year after forming from the ashes of Lostprophets, No Devotion have announced debut album 'Permanence'. 'Addition' is its first single and details meeting, losing, finding and leaving someone. During the chorus singer Geoff Rickly promises, "*I still love you like I've always done/You can count on me*". Battering ram punk guitars scythe through the mix, giving his words extra weight.
**Rhian Daly, Assistant Reviews Editor**

### 17. Bully
### Get Me Away From Here, I'm Dying

With this rendition of a choice cut from Belle And Sebastian's classic 1996 album 'If You're Feeling Sinister', Bully take the Glaswegians' bookish indie-pop and turn it into something altogether more threatening. Of the Nashville quartet's ramshackle remake, singer Alicia Bognanno has explained "it felt really good to scream" the titular lyrics. All avalanching drums and unyielding guitars, it feels good to listen to it, too.
**Luke Morgan Britton, writer**

### 18. Owen Pallett
### The Phone Call

The yearly singles series from US cartoon network Adult Swim hits its stride in 2015 with 'The Phone Call' from this Canadian composer, producer and string arranger – the first new music Pallett has released since last year's acclaimed 'In Conflict' album. Caught somewhere between minimalism, the avant-garde and electronic pop, it's a typically imaginative and original offering from Pallett – as much Philip Glass as it is Oneohtrix Point Never.
**Phil Hebblethwaite, writer**

### 19. Santigold
### Radio

It's been three years since Santigold's last album, 'Master Of My Make-Believe', and this new song suggests a follow-up isn't far away. 'Radio' comes from the soundtrack to upcoming movie *Paper Towns*, starring Cara Delevingne and featuring music from The War On Drugs and Vampire Weekend. It mixes chunky dancehall drums and spiky electro, and when Santi drawls "*I keep making classics*" near the end, it's hard to argue.
**Ben Homewood, Reviews Editor**

### 20. The Bohicas
### Swarm

On which the Essex quartet kick things up a gear by adding a searing grunge tinge to their garage-rock. "*Go take off and find the swarm*", orders frontman Dominic McGuinness in his best Kurt Cobain vocal, as his bandmates battle each other with zig-zagging guitar riffs, skeletal bass and galloping drums. This is urgent and impossible to ignore, and bodes well for upcoming debut album 'The Making Of'.
**Rhian Daly, Assistant Reviews Editor**

# TheWeek

▶ EVERYTHING THAT MATTERS IN MUSIC ■ EDITED BY DAN STUBBS

# Thai Fidelity

**Exclusive photos from The Libertines' 'Anthems For Doomed Youth' third album sessions, and the inside story its' chaotic creation**

PHOTO: ROGER SARGENT

**EXCLUSIVE PIC**
**The Libertines at Karma Sound Studios, Thailand in May 2015**

The final pieces of The Libertines' puzzle have fallen into place. The surprise Glastonbury conquerors' long-awaited third album will be called 'Anthems For Doomed Youth', which references a similarly named track on the new record, which itself takes its title from a 1917 poem by the war poet Wilfred Owen. It will be released on September 4.

The album's lead single, 'Gunga Din', also takes its name from a famous British poem. Written by *Jungle Book* author Rudyard Kipling in 1892, the poem is written from the perspective of an English soldier whose Indian water carrier, the eponymous Gunga Din, risks and ultimately sacrifices his life to save him. ↦

The video for the single was shot on Walking Street in Pattaya, Thailand, by The Libertines' long-time collaborator Roger Sargent. "Pattaya is one of the world's sex capitals, but it's actually not as scary or as threatening as you'd think," he says. "I wanted to do something for the video that was going to be fun for them, and that would have a little bit of a narrative that works with the song. The schizophrenic nature of wanting to be good but ending up being bad, and the constant cycle of going out and getting fucked and then regretting it, and then going out and getting fucked again, is what both the song and the video are about."

He adds: "The director of photography said it was the most insane video production he'd ever done, which is pretty much par for the course with The Libertines." ■ KEVIN EG PERRY

## THE STORY BEHIND THE ARTWORK

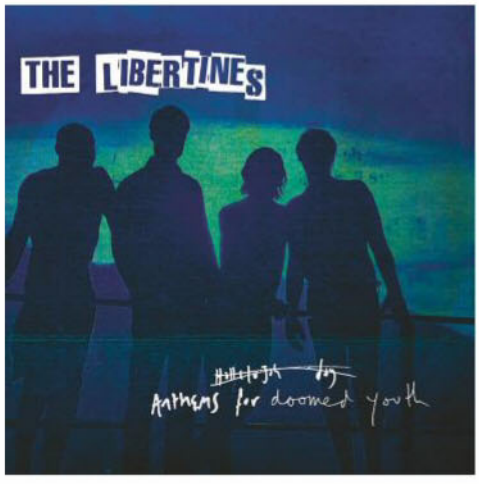
**Roger Sargent:** "Like everything Libertines-related, we got the album cover done by the skin of our teeth. The schedule was pretty tight, and people enjoyed themselves quite a lot in Thailand, so the photo shoot for the *NME* cover [for the June 20 issue] happened on literally the last day that everybody was there.

"I'd been trying to shoot an album cover the whole time I was in Thailand, and we'd literally just finished that *NME* session. They'd all just taken their tops off and jumped in the sea. I said to them, 'Can we just do one more little session on the bridge? If you're silhouetted it will look a bit like the first record.' I wanted to nod to that a little bit, without being completely nostalgic. There is a bit of nostalgia there, as well.

"It's a way more optimistic record than the first album, that's for sure. It's pretty gritty and nasty in places, but it's definitely more optimistic. I did everything to create the finished artwork myself. It wasn't something I had any intention of doing, to be honest, but we got back and they said: 'We need an album cover in five days.' I thought, 'Fuck, OK'.

"I'd done stuff in the past, but quite a long time ago. I dusted off the old computer and gave it a go. I added some texture and slightly changed the colours. There's a danger when you do four people silhouetted against a beautiful sunset that it can look like the Eagles, which is definitely not what this band is.

"I just wanted to have something in keeping with who they are. They've done all the inner artwork themselves, which is a hell of a task. They've done artwork for every single song."



Pete with producer Jake Gosling (right) and the album sleeve (above)

ROGER SARGENT

## THE STORY BEHIND THE TITLE

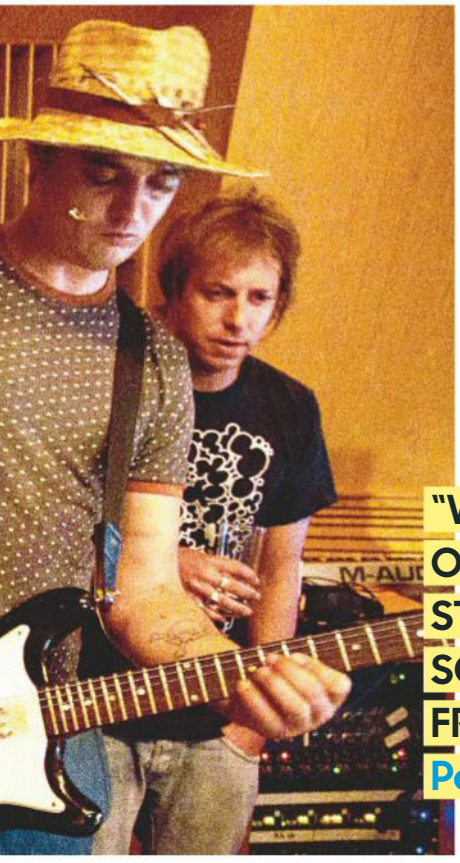
Written while war poet Wilfred Owen was a shell-shocked 24-year-old patient at Craiglockhart War Hospital in Edinburgh in 1917, the original *Anthem For Doomed Youth* is a sonnet dedicated to young soldiers lost in World War I.

Yet this wasn't the original plan for the title of The Libs' third album, and the artwork references an alternative name for the record that the band initially preferred: 'Hallelujah Day'. It was, says Pete Doherty, "Carl's idea." He adds: "I wasn't sure about it at first, but it dawned on me that it was the perfect title. It's uplifting. It's the overall feeling. It's from the song 'Belly Of The Beast', and a little refrain at the end going '*Hallelujah day!*'"

But this is The Libertines we're talking about, so things changed. And after an ongoing discussion that came right down to the wire, the band settled on 'Anthems For Doomed Youth'. "Titles are always a tough one," says Carl Barât of the band's indecision. "We need to have a naming ceremony really. The whole titling malarkey is always something we've done last, when you're crossing the 't's and dotting the 'i's."

"It's fairly standard," agrees bassist John Hassall. "There were various titles knocking around. We were never quite sure what we were going to choose until the last moment when we had to decide."

"It's only just sinking in that people have got to meet deadlines again," says Roger Sargent. "The label have been great, and extremely patient. You wouldn't think that a major record label would give complete artistic control to the band, but they very much have."



**"WE PULLED OUT ALL THE STOPS ON THE SONGWRITING FRONT"**
**Pete Doherty**

## ANTHEMS FOR DOOMED YOUTH THE TRACKLIST

1. Barbarians
2. Gunga Din
3. Fame And Fortune
4. Anthem For Doomed Youth
5. Heart Of The Matter
6. Belly Of The Beast
7. Iceman
8. You're My Waterloo
9. Fury of Chonburi
10. The Milkman's Horse
11. Glasgow Coma Scale Blues
12. Dead For Love

## THE STORY BEHIND THREE SONGS

**▶Heart Of The Matter**
"It's an old idea amalgamated with a brand new one," explains Pete Doherty of one of the new songs. "We pulled out all the stops, really, on the songwriting front. Carl and I had a lot to prove to each other as songwriters."

**▶Fury Of Chonburi**
This is a nod to the Thai province where The Libertines lived and recorded the album. "We wanted to reference the name of the place where we were and where the songs were written," says Carl Barât. "I only noticed Blur had done something similar when I got back." Bassist John Hassall adds: "It's quite a rocking number. In fact it's probably the most upbeat number on the record."

**▶Barbarians**
According to John Hassall, 'Barbarians' was always going to be the song that kicked off the album. "It just sounds like an opening track," he says. "The way it kicks in and the opening lyrics really sets the album off. I think it's a good choice as an opening track."

## THE MINI INTERVIEW

## Seth MacFarlane

*Family Guy* creator, director of *Ted 2*

**Like a difficult second album, was *Ted 2* a tricky sequel to make?**
"Without Mark Wahlberg on board we might have had to make the first film with a sock puppet! I'm serious! It made $550m at the box office so this time it was easier. We had the support to avoid a lame rehash."

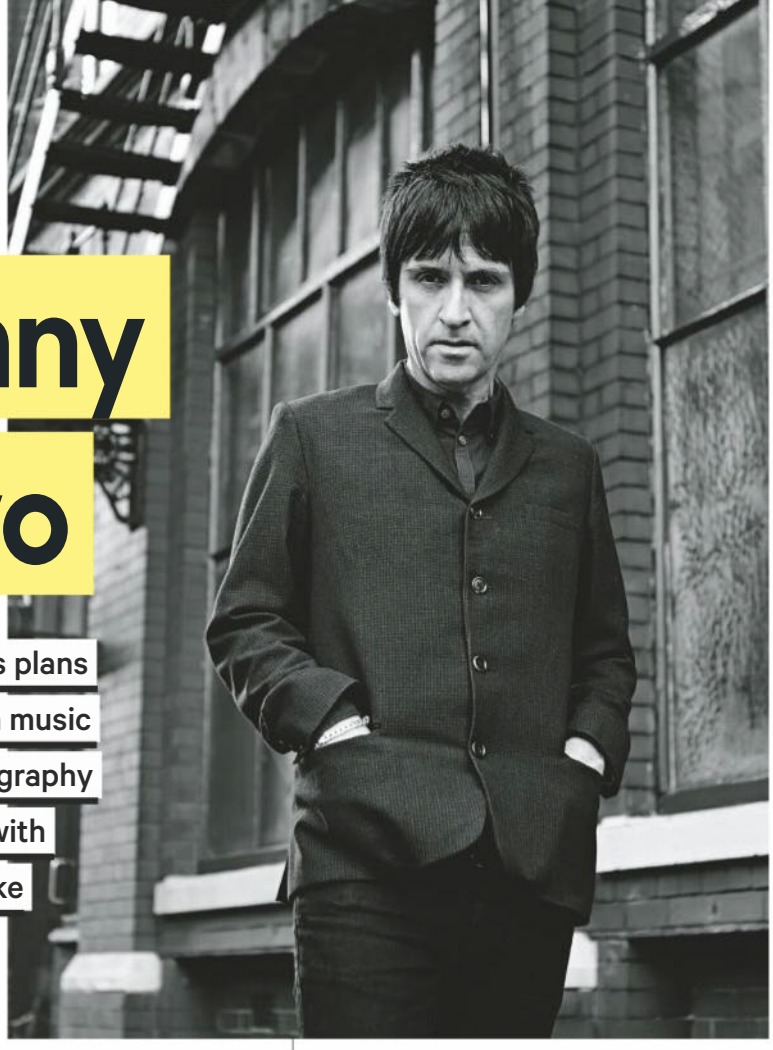
**You voice Ted and wear a motion capture suit to play him. How much of you is in the bear?**
"I'm not that rude! But I took inspiration from people I knew growing up in New England who were like that."

**Jerry Seinfeld has said that political correctness is killing comedy. Do you agree with him?**
"I think he's right in making that complaint. But I don't think the public feels the same way about political correctness in comedy as the media does. My experience is that press outrage is disconnected from reality and all about getting eyeballs on a website or shares of a ranting blog."

**What was the toughest scene to shoot?**
"Persuading Mark Wahlberg to get covered in fake semen for a scene at a sperm bank."

**If Ted faced off against Peter Griffin from *Family Guy* in a drinking contest who would win?**
"Peter because of his big fat gut!" ■ DAN BRIGHTMORE

▶*Ted 2* is in cinemas July 10



# Johnny Bravo

**Johnny Marr reveals plans to take a break from music to finish his autobiography and hopes to work with actress Maxine Peake**



After releasing his first two solo albums 'The Messenger' and 'Playland' in quick succession (2013 and '14 respectively), guitar great Johnny Marr is planning a break from music. But the workaholic former Smiths, Cribs and Modest Mouse icon won't be twiddling his thumbs or taking a well-earned holiday – he's switching his attentions to finishing his autobiography, due to be published by Century in autumn 2016. He's been writing part of it for several months now, but admits that touring has already proved too much of a distraction.

"I always knew it was going to be a matter of downing tools to get the book done," says Marr. "You can't write a book backstage with soundcheck going on." Vowing that the book "won't be straightforward", Marr says his approach is to "write the way I talk".

Asked how much of a candid tell-all memoir readers can expect, Marr offers a sharp contrast to his former bandmate Morrissey's defensive tone in his *Autobiography* from 2013. "The important thing is that the people who like what I do still like me the same once they know everything," he says. "I take writing seriously, but I also want it to be entertaining, because I don't want to be too self-important or pompous."

The book's title is being kept under wraps, but Marr promises, "It absolutely won't be *This Charming Marr, Isn't It Marrvelous* or any pun like that. I've been looking at those kind of headlines all my adult life, thanks very much [You're welcome – Ed]."

**"I DON'T WANT MY BOOK TO BE TOO SELF-IMPORTANT OR POMPOUS"**

Before settling down to write the main chunk of his book, Marr is finishing the soundtrack to Ellen Page's new gay rights drama *Freeheld*, again working with Hans Zimmer, as he did on the scores of *Spider-Man 2* and *Inception*. He then plans to release two stand-alone three-song EPs. "I want to stick my neck out a little and get these songs out there before I decide what to do with the next album," he explains. "I have enough faith in the people who follow me that they'll get to hear the songs without them needing to be on an album."

Although a new collaboration with Pet Shop Boys is "on the cards", Marr says his next project after the book may also pull him away from songwriting. "I'm trying to look further afield and work with people outside the music industry," he says. "I'd love to work with Maxine Peake. I admire everything she does. She's from a really good heritage of acting, and I like that she has a social consideration and ideology to her. I don't know what we'd do together, but it'd be great to explore the possibilities." ■ JOHN EARLS

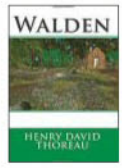
**Maxine Peake: Johnny's favourite**

## MY LIFE IN A SUITCASE

### FIVE TOURING ESSENTIALS

### Ryan Murphy

Hooton Tennis Club




**BOOK**
**Walden - Henry David Thoreau**

"It's my favourite book. It's full of wisdom and great quotes. You know the film *Into The Wild*? It's sort of like that, but Thoreau doesn't fuck it up, he holds it together."

**BOX SET**
**The West Wing**

"Our drummer Harry recommended it to me. The writing is brilliant. There's a Christmas episode that just bought me to tears – it's so liberal and so righteous. It was like, 'Yes!'"

**FILM**
**Kids**

"I've never seen it, but I've been told it's quite good. Maybe it's a bad choice, because I don't know what it's about. It's about teenage sex and drug taking? Oh, right."

**GAME**
**Jak and Daxter**

"it's just a bouncy and floppy platform game and you jump around collecting eggs. I want to take it on tour – if we get a bus with a PlayStation."

**HOME COMFORT**
**Cactus**

"I had a cactus but it died recently – so I can't take that now. I went to Glastonbury and left my windows closed. It was really hot in Liverpool and when I came back it had rotted and smelt of white spirit. I'll probably just take a decent camera instead."

INTERVIEW: LEONIE COOPER. JON SHARD, CORBIS, DANNY PAYNE

NME

# GLASTONBURY 2015

## SOUVENIR PHOTO SPECIAL

**100 PAGES OF AMAZING PICTURES**

**FREE GIANT POSTER INSIDE**

▶Spot your tent! ▶Full line-up!

**On sale now at nme.com/store**

# Cat's Eyes

Faris Badwan in Cat's Eyes' home studio in Camden, London and (below) bandmate Rachel Zeffira

**The Horrors' Faris Badwan and partner Rachel Zeffira reveal tidbits about album two, including the use of oboe "multiphonics"**



The first thing you notice as you enter Faris Badwan's Camden studio is a barrage of sounds: feedback rages, machinery clanks and distant sirens roam in and out of aural register. What we're hearing are outtakes from Cat's Eyes' soundtrack to last year's psycho-sexual drama *The Duke Of Burgundy*, which seems better-suited to the classical songwriting of Rachel Zeffira, Badwan's Cat's Eyes partner and girlfriend, than his own experiments.

Although the song sketches were deemed too obscure even for an arthouse film about two sadomasochistic women in a sexual relationship, it appears to be Badwan's idea of mood music – much like how the jumble of animal skulls that line the shelves constitutes his idea of decor. We're here to get the skinny on Cat's Eyes' forthcoming second record, but Badwan hasn't brought recordings and is refusing to describe his music. "They're songs," he sighs at one point. "I don't know how else to describe them."

It's been four years since Cat's Eyes released their self-titled debut, a darkly intriguing curio inspired by '60s girl groups. Since then, the band have chiselled away at an expansive follow-up, taking a year out for *The Duke Of Burgundy* and intermittently pausing for Badwan to record with The Horrors. Glimpsing an ornate harmonium in the corner, I ask if the pair have unearthed any bizarre instruments since 'Cat's Eyes'. He shrugs. "We used so many instruments on the first one that it wouldn't be possible to completely move." So are they using fewer instruments, or just new ones? "Well, it's very different," he frowns. "I think we just moved on. Do you want any chewing gum?"

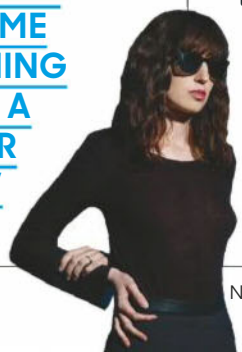
He holds out a trick stick of gum, the kind kids use to fool their grandparents, and cracks up as the rubber spring snaps against my finger. Remorseful, he spends the next hour redoubling his efforts to say something useful. We get an outline of the record: it's 90 per cent done, awaiting a typically elaborate production job; Zeffira has mastered a tricky oboe technique called "multiphonics", the oboist's equivalent of guitar feedback; and intriguingly, the opening credits song from *The Duke Of Burgundy*, a bucolic lullaby sung in spectral sighs by Zeffira, has inspired a dramatic turnaround for the singer. "It was the final straw for her," says Badwan. "No more singing softly." On the new record, which splits vocal duties evenly between the pair, Zeffira will use her soprano voice. "It hasn't turned into some weird opera thing," Badwan clarifies, "but we definitely found a good place for it."

After two hours, Badwan decides to share a song after all. "I'm gonna play you a bit of the beginning," he says. "But only because Rachel is singing on it." From his speakers flow 15 seconds of epic, choral music, resembling The Beatles' 'Hey Jude' being sung by castrato choirboys who've been told Jesus is in attendance. It sounds astonishing, and when I say so, Badwan smiles broadly: "Glad you like it." Asked if it's reflective of the album, his smile fades, but it's soon replaced by a mischievous grin. "No," he chuckles, averting eyes to his boots. "I guess it isn't

## ▶THE DETAILS

- ▶**TITLE** TBC
- ▶**RELEASE DATE** September-October
- ▶**PRODUCERS** Cat's Eyes
- ▶**RECORDED** Faris and Rachel's house, London
- ▶**TRACKS** Drag, The Missing Hour, Girl In The Room
- ▶**FARIS BADWAN SAYS** "I think it's better than our debut! But musicians always say that when their albums are worse, that's the problem. Pretty much every record I've made, I've had some sort of regret about. I don't think I'll have any regrets about this one."

**"THIS ALBUM HASN'T TURNED INTO SOME WEIRD OPERA THING – BUT WE FOUND A GOOD PLACE FOR RACHEL'S VOICE"**
**FARIS BADWAN**



JORDAN HUGHES

For The Vaccines, The Beatles' approach isn't an option

# RELENTLESS TOURING IS MESSING WITH MUSICIANS' CREATIVITY

BY **FREDDIE COWAN**

**It's festival season – the busiest time of year for live music. But The Vaccines guitarist says all this gigging means bands can't be as productive as they'd like**

"The process these days is to only make an album three years after your previous one, once you've toured an album to death and made all the money you can from it. I hate that approach and we're looking to go back in the studio this year.

"I like the way it used to be, where you'd make one or two albums a year and have control. That's when you put your energy and craft into making music, not just touring existing songs. We want to get back in the studio as soon as possible – maybe not for an album – a single or EP or something, because being in a band is about making music, not just being on the road.

"The Beatles would never have been able to have their psychedelic phase or develop so much if they had been on the same treadmill. People say. "It's insane how much The Beatles did in seven years," but they didn't have to tour 'Revolver' for three years to make any money – they actaully stopped touring altogether in 1966. OK, maybe The Beatles could have found a way to escape, but when bands and labels make money from touring rather than records, it's so much harder to insist on actually making new music, which surely is a band's most important job as artists.

"The live side of music has got out of hand. When The Stone Roses toured [second album] 'Second Coming', they did two Brixtons. Now, Ed Sheeran is doing three nights at Wembley Stadium and even Queen didn't do that. The live industry has gone nuts.

"I'd love what we do next to be an extension of 'English Graffiti' rather than the start of a new chapter. But with the timeframes the modern music industry operates under, I wonder if it's still possible to bookend one period of your creative output. It should be an album plus a couple of singles and an EP from the same stage. Without that space to create, you wouldn't have had The Beatles' 'Sgt Pepper's...' That all happened in a small amount of time and I want to explore that more. Once you've found something that works, you're forced to move on, rather than having lost interest.

"I feel like we really hit our stride towards the end of recording our recent album 'English Graffiti', and we've really got a lot of creative energy in that vein. We're far from tapped out and only started to reach our potential towards the end of making that album. We still have that potential, so why not make use of it?" ■

▶For more opinion and debate, head to NME.COM/blogs



## LOST ALBUMS #80

## Kim Jung Mi
**Now** (1973)

Chosen by Victoria Legrand, Beach House

**"This is an amazing Korean folk psych-rock record that we found when we were visiting South Korea. It's unreal how good it is. It has this beautiful, psychedelic blue cover where she's standing in a field. This album was produced by an amazing guitarist, songwriter and arranger named Shin Joong Hyun who was very popular at the time. It sounds very beautiful. There's a bit of Françoise Hardy, or Fairport Convention if they went to Asia and stopped being so 'proper'. The opening track 'Haenim' is unreal. It's seven minutes long and it's just the same progression but it never gets old. It's beautiful, and it's peaceful."**

### ▶THE DETAILS

▶**RELEASE DATE** May 1973
▶**LABEL** Lion Productions
▶**BEST TRACKS** Haenim, Wind, Blow Spring Breeze
▶**WHERE TO FIND IT** Discogs.com
▶**LISTEN ONLINE** YouTube

INTERVIEW: JOHN EARLS PHOTOS: ANDY HUGHES, GETTY, SHAWN BRACKBILL

# ANATOMY OF AN ALBUM

**"WE WANT TO SUBVERT POP. ALL THE BEST POP IS LIKE THAT"**
**BARRY DOBBIN**

THIS WEEK...

# Clor – Clor

**Ten years ago, Clor's geeky love songs looked set to make synthpop cool again**

## THE BACKGROUND

British indie was in fine fettle in 2005: Bloc Party, Hard-Fi, Maximo Park and Kaiser Chiefs released their classic debuts, following equally sound first albums from Razorlight and The Ordinary Boys the previous year. But beneath the blokey bombast, a new crop of excellent synth weirdos was blossoming, such as Tom Vek, Late Of The Pier and the divine Clor. Led by singer Barry Dobbin and guitarist/keyboardist Luke Smith, the five-piece (also including bassist Max Taylor, keyboardist Bob Earland and drummer Harry Bennet) formed after deciding they should play some original material at their club night, Bad Bunny, at their second home, Brixton's Windmill pub. After just six gigs, they signed to Regal, releasing the 'Welcome Music Lovers' EP in 2004, and their sole album a year later. An initial buzz grew as a small contingent of discerning pop pickers took them eternally to their hearts.

## ◀ STORY BEHIND THE SLEEVE

A mystery, although the sleeve notes credit the art to Dobbin and his girlfriend Rachel Reupka. In the video for 'Outlines', a superimposed, monochrome Clor play against the yellow criss-crossed background.

## FIVE FACTS

1 Dobbin described his songwriting aims as wanting to "keep the lyrics kind of ambiguous and provocative", saying he was inspired by Brian Eno's philosophy that the voice is just another instrument.

2 Drummer Harry Bennet and bassist Max Taylor were poached from Roots Manuva's live band.

3 Previously, Smith had been an in-house composer at Game Boy. He started working there at 19, writing music for the video game adaptations of *Indiana Jones* and *Star Wars*.

4 Smith and Dobbin wrote all of the music for Clor's debut on a computer, and then got the rest of the band to replicate it in the studio – AKA the cold, back bedroom of Smith's south London flat.

5 Following the success of single 'Outlines' (in with a bullet at Number 43), Clor were asked to write a jingle for Chappies, South Africa's leading bubblegum brand. They turned it down.

## LYRIC ANALYSIS

**"I was in love but that was yesterday/Now I'm in pain and it's here to stay" – 'Love + Pain'**

"It's a basic love song," explained Dobbin. "You know: giant bear meets tiny hairy woman, they fall in and out of love, she steals the honey, etc. He gets lost and found, the usual tale all told through the medium of rock guitars, soulful drums and heavy, heavy vocals."

**"Tendencies have been reported/This is how you link to humans" – 'Garden Of Love'**

Clor's songs tend to treat love as a fairly alien phenomenon, to be handled from a distance while wearing safety gloves.

**"Let's hold back small parts of ourselves for the future" – 'Tough Love'**

Clor's imagery often played with technology: phone cables and digital glitches. MySpace and Facebook were in their nascent stages when 'Clor' came out, but they were eerily prescient of our current era where digital privacy is at a premium.

## WHAT WE SAID THEN

**"An antidote, should you want one, to the let-it-all-out emotional blokeism of Oasis and the oak-lined authenticity of The White Stripes; the sound of a group goofing off because sometimes that's what life demands." Louis Pattison, *NME*, July 23, 2005**

## WHAT WE SAY NOW

**Severely underrated British weirdo pop auteurs: their visual aesthetic was deranged and hilarious, and their songs shone with the unselfconscious influence of Prince, Kraftwerk, Le Tigre and Daft Punk across a single near-perfect album.**

## FAMOUS FAN

"There is something so simplistic about all the sounds and arrangements but they all work so well, I guess they prove the point that you don't have to cover music in lots of dense layers if the song or original idea is good enough in the first place. I think my favourite songs on the album are 'Dangerzone' and 'Love + Pain', but I love them all." **Theme Park**

## IN THEIR OWN WORDS

"It's pop songs, but quirky pop songs. Of course we want to subvert pop. All the best pop stuff is like that. Like Brian Eno – it's the kind of music that makes you think, 'Why do I like that?'" – **Barry Dobbin**

## THE AFTERMATH

Clor split in 2006, claiming they were "unable to reconcile the yin and yang of wanting to be both wildly creative and chart-bothering" (though there were rumours one of them had a hamstring injury and could no longer perform as easily). Dobbin formed Barrington, and Smith became an in-demand producer: he did Foals' 'Total Life Forever', Slow Club's 'Paradise' and Everything Everything single 'Photoshop Handsome', and contributed programming to Depeche Mode's 'Sounds Of The Universe' album, while also directing Lily Allen's 2014 live show.

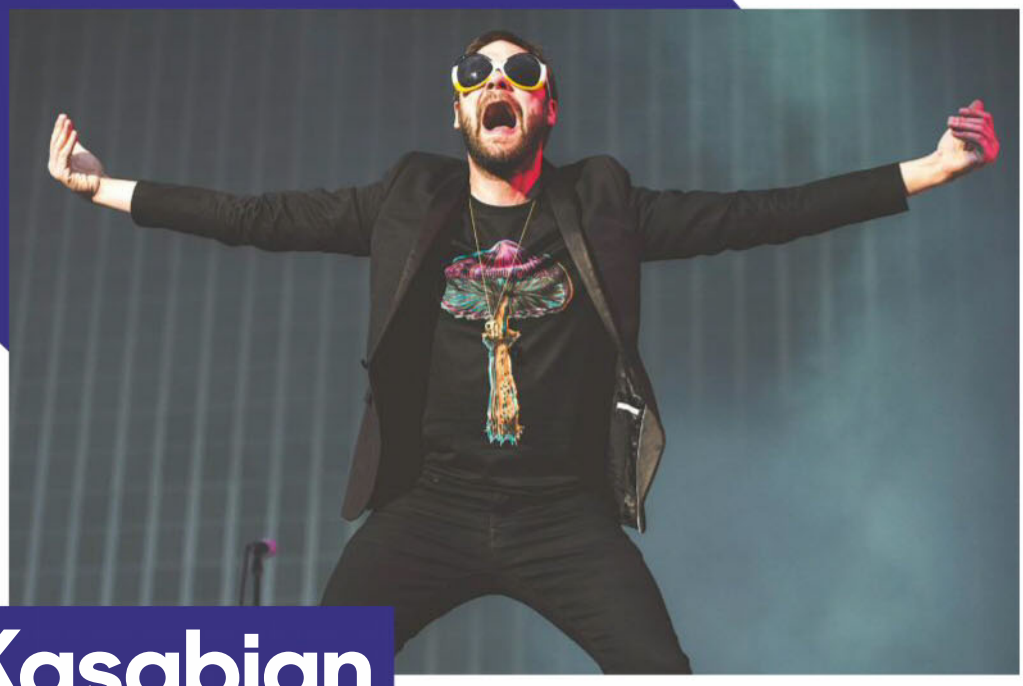
## ▶ THE DETAILS

▶**RECORDED** 2005 ▶**RELEASE DATE** July 12, 2005 ▶**LENGTH** 45.30 ▶**LABEL** Regal ▶**PRODUCERS** Clor ▶**STUDIO** Luke Smith's bedroom, Kennington, south London ▶**HIGHEST UK CHART POSITION** 77 ▶**UK SALES** n/a ▶**SINGLES** Love + Pain, Outlines, Good Stuff ▶**TRACKLISTING** ▶1. Good Stuff ▶2. Outlines ▶3. Love + Pain ▶4. Hearts On Fire ▶5. Gifted ▶6. Stuck In A Tight Spot ▶7. Dangerzone ▶8. Magic Touch ▶9. Making You All Mine ▶10. Garden Of Love ▶11. Goodbye

WORDS: LAURA SNAPES PHOTO: TOM OXLEY

# STAYING IN

THE BEST MUSIC ON TV, RADIO AND ONLINE THIS WEEK



JORDAN HUGHES, ANDY FORD

# Kasabian

## T In The Park

▶WATCH BBC Three, 9pm, July 10-11/8:30pm, July 12

**Last year was a triumphant one for Kasabian, with a headline slot at Glastonbury and a huge homecoming show in Leicester. They'll aim to recreate those highs at T this weekend, alongside fellow headliners Noel Gallagher's High Flying Birds and The Libertines.**

## The Official Chart Show With Greg James

▶LISTEN BBC Radio 1, 4pm, July 10

As release dates worldwide move to a Friday, so too does the Official Chart Show. Tune in to see what the first Number One will be as Greg James presents the first edition in the new time slot. Curiously enough, the first Friday chart, on July 10, will be a five-day chart, counting sales since the final Sunday afternoon chart on July 5.

## AC/DC's Brian Johnson: Rock Icon

▶WATCH Sky Arts, 9:40am, July 14

Former MP Louise Mensch reveals her rock fandom in this programme, in which she meets the rock legends' frontman at his Miami home to get an insight into his life. Wonder if he'll take his cap off?

## Rock'N'Roll America: Whole Lotta Shakin'

▶WATCH BBC Four, 9pm, July 10

The new three-part series continues, looking at how rock'n'roll surged across America in the late '50s, largely thanks to TV appearances from a pelvis-shaking Elvis. See how the media tried to nip the genre in the bud and how Buddy Holly led to a chart invasion on both sides of the Atlantic.

Muse

## Muse Download

▶WATCH Sky Arts, 2am, July 8-9

Matt Bellamy's gang headlined this year's rock and metal festival in Donington Park, along with Kiss and Slipknot. Catch up with all the happenings at last month's event with five hours' worth of highlights across two days. Mötley Crüe's (alleged) farewell Donington show? Enter Shikari's politically charged rock? Black Veil Brides' daylight pyros? The Darkness arriving with a band of vikings in tow? Go on, you know you want to.

# GOING OUT

THE BEST LIVE EVENTS THIS WEEK

## The War On Drugs

Adam Granduciel's crew return for a warm-up show before they play festivals. Eagulls support.

▶DATES Sheffield O2 Academy (July 9)

▶TICKETS £21 from NME.COM/tickets with £2.52 booking fee

## Johnny Marr

Marr takes latest album 'Playland' back on the road for two intimate dates in Wakefield and Nottingham.

▶DATES Wakefield Warehouse (July 9), Nottingham Rescue Rooms (10)

▶TICKETS £24 from NME.COM/tickets with £2.40 booking fee; Nottingham sold out

## 5 TO SEE FOR FREE

**1. Lucy Rose**
Rough Trade, Nottingham
▶July 9, 7pm

**2. The Big Moon**
Old Blue Last, London
▶July 11, 8pm

**3. Bad For Lazarus**
Stag & Hounds, Bristol
▶July 11, 7:30pm

**4. Leon Bridges**
Rough Trade East, London
▶July 14, 7pm

**5. Lusts**
The Social, London
▶July 14, 7pm

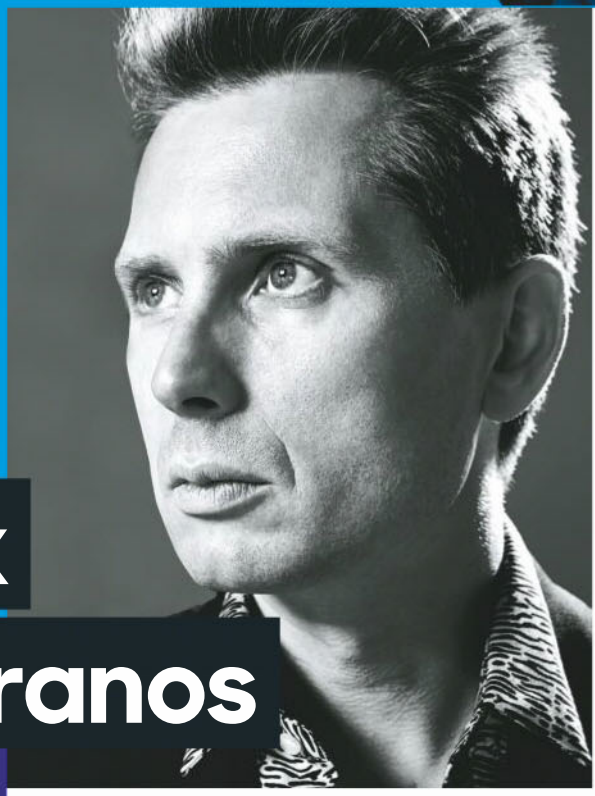


Telefónica
PRIORITY
Tickets to see the artists you love, 48 hours before general release
Text TICKETS to 2020
Terms apply.
O2

# SOUNDTRACK OF MY LIFE

Madness

Fleetwood Mac



# Alex Kapranos

Franz Ferdinand and FFS

Blondie

## THE FIRST SONG I REMEMBER HEARING
**'Surrender' – Elvis Presley**

"When I was three and living in South Shields, my Auntie Shirley was having a party and borrowed some seven-inches from my mum. As they were going through the records, this song came on. It's got an incredible opening refrain. Even humming it to myself years later, I get this exhilarating sensation remembering what it was like hearing it for the first time."

## THE FIRST ALBUM I EVER BOUGHT
**'Absolutely' – Madness**

"I loved the whole ska thing. It's got great songs on it like 'Embarrassment'. When you're a kid in primary school, it felt like they were singing about your life and what you were going through. They were the perfect band of adults who still behaved like kids – as a child, that's endearing."

## THE SONG THAT MADE ME WANT TO BE IN A BAND
**'Oh Well' – Fleetwood Mac**

"I wanted to write songs before I wanted to be in a band, and first started when I was 14 with my friend Andrew. We were both into Fleetwood Mac. This Peter Green song is great. It's got an amazing riff and the lyrics are: '*I can't help about the shape I'm in/I can't sing/I ain't pretty and my legs are thin*' – I thought, 'Wow that's me!'"

**"I NEVER LISTEN TO MUSIC AND THINK, 'I WISH I'D WRITTEN THAT'"**

## THE SONG I CAN NO LONGER LISTEN TO
**'A Day In The Life' – The Beatles**

"I've never gone through a phase of music that I'm embarrassed about later, but I overplayed this song so can't stand it any more. I played the whole of 'Sgt Pepper's Lonely Hearts Club' to death when I was in my mid-teens."

## THE SONG I DO AT KARAOKE
**'Heart Of Glass' – Blondie**

"When I do karaoke, I drink too much then try and do songs that are outside my range. In Tokyo, I tried to sing 'Heart Of Glass' and panicked. But I enjoyed it."

## THE SONG THAT MAKES ME WANT TO DANCE
**'Uptown Top Ranking' – Althea & Donna**

"There's a few – 'Uptown Top Ranking' by Jamaican teenagers Althea & Donna, 'Shack Up' by Banbarra and Shamir's 'On The Regular'. I'm not self-conscious on a dancefloor – I'm not one of those guys who shuffles about, not knowing where to put his feet."

## THE SONG I CAN'T GET OUT OF MY HEAD
**'Chase The Sun' – Planet Funk**

"My girlfriend and I couldn't get this song out of our heads for a whole flight to New York. All we knew was the riff. When we landed, I ended up playing the melody on the piano and sending it as a voice note to my pals, asking 'What the fuck is this song?' I knew it was a vaguely cheesy dance thing from the early 2000s that would have been on an Ibiza Creamfields-type compilation."

## THE SONG I WISH I'D WRITTEN

"It's not something I ever feel. I never listen to a piece of music and think, 'I wish I'd written that'. I can't relate to that feeling. I can't think of a song where I think 'That's totally genius – I'm jealous'."

## THE SONG I WANT PLAYED AT MY FUNERAL
**'Metamorphosis One' – Philip Glass**

"I used to want 'Primavera' by Ludovico Einaudi played, but it's used on a bank advert. I don't want everyone sitting in the pews thinking of fucking Santander! So now I want 'Metamorphosis One' by Philip Glass. I don't want anything with lyrics. A beautiful instrumental communicates emotions in a way words never can."

## THE SONG THAT REMINDS ME OF STARTING FRANZ FERDINAND
**'Poison Flour' – Dr Alimantado**

"He's a dub reggae guy from the '70s. When we started the band, I had a clapped-out Mercedes that I picked up for £60. We used to drive everywhere in that car. This was on a compilation Paul [Thomson, drummer] made – we'd listen to it over and over."

## THE SONG THAT REMINDS ME OF BEING A CHEF
**'The Luckiest Guy On The Lower East Side' – The Magnetic Fields**

"Bob [Hardy, bassist] and I used to work in the same kitchen. This is one of the songs we bonded over. It's got a poppy feel to it, but it's really cool and interesting. It reminds me of being with Bob washing the dishes and me cooking self-saucing chocolate pudding."

INTERVIEW: GARY RYAN PHOTOS: GETTY, CORBIS, ED MILES

# NEWS DESK

## QUOTE OF THE WEEK

**"Maybe you can come play at the White House sometime?"**

**US President Barack Obama**'s response to The Black Keys, after they asked him via Twitter if they could borrow Air Force One for their upcoming gigs.

## THE NUMBERS

**44**

The number of complaints about Kanye West's bad language on the BBC's Glastonbury coverage.

**30**

The number of fans that turned up to see East 17 in Dublin. In an 800-capacity venue.

**£220m**

How much The Rolling Stones have grossed on tour since 2012, according to new figures.

**1**

The number of streaming services you'll find Prince's music on. Tidal is the only one to boast his songs after they were removed from Spotify, Apple Music and others.

## WHO THE FUCK IS...

### Jessica Pearson

Pearson is the gloating carnivore who pictured herself eating a burger while watching Morrissey perform at MSG in New York. Moz had previously claimed the venue was going vegan for the night.

**Did she sneak the meat in with her?**

No. Despite Morrissey's best efforts, meat was being served in the VIP area of the venue. "MSG offered up House Made Meatball Sliders, Cereal-Crusted Chicken Fingers and Fresh Sushi Platters," Pearson tweeted. "Thought you would find it amusing – though I'm sure Mr Morrissey will not."

**No, probably not...**

MSG were moved to apologise for the oversight and went grovelling to Moz, stating, "This was an oversight and will be fixed the next time."

## + GOOD WEEK +

### The Rolling Stones

The rock legends have announced plans to follow in David Bowie's stylish footsteps and host their own career retrospective. 'Exhibitionism' opens at London's Saatchi Gallery in April 2016, but tickets go on sale July 10.

## – BAD WEEK –

### Puddle Of Mudd

Nu-metal has-beens Puddle of Mudd deleted their Facebook page after a gig in Ohio went badly wrong and they were booed offstage. Texas band Black Heart Saints have nabbed the URL, urging the band's fans to check them out instead.

## IN BRIEF

### A royal year

Kings Of Leon have let slip news that they've started writing their seventh album. "I think we're gonna be able to get the album written by the end of the year," said drummer Nathan Followill.

### Kurt response

Dave Grohl has not yet watched *Kurt Cobain: Montage Of Heck*. "All the footage of him as a child, I think that might make me sad," said the Foo Fighters frontman and former Nirvana drummer. "Then the dark stuff I think would bum me out."

**▶Find these stories and more on NME.COM**

### Backward thinking

Headphone makers Monster have released a new range specifically made for women. "Sound quality isn't top of the list," said CEO Noel Lee. "It's comfort, lightweight, that it doesn't mess up my hair – that's all very important." Do one, Noel.

## Official Record Store Chart

**TOP 40 ALBUMS JULY 5, 2015**

**01**

**Wolf Alice**
**My Love Is Cool** DIRTY HIT

The North London quartet cling on to the top spot for a second week in a row with their eclectic and sublime debut.

| | | |
|---|---|---|
| NEW | 2 | Still **Richard Thompson** PROPER |
| NEW | 3 | The Monsanto Years **Neil Young + Promise Of The Real** REPRISE |
| ▼ | 4 | Get To Heaven **Everything Everything** RCA |
| ▼ | 5 | In Colour **Jamie xx** YOUNG TURKS RECORDINGS |
| ▲ | 6 | How Big How Blue How Beautiful **Florence + The Machine** ISLAND |
| ▼ | 7 | Coming Home **Leon Bridges** COLUMBIA |
| ■ | 8 | FFS **FFS** DOMINO RECORDINGS |
| ▼ | 9 | Drones **Muse** HELIUM 3/WARNER BROS |
| NEW | 10 | I Declare Nothing **Tess Parks & Anton Newcombe** A RECORDINGS |
| ▼ | 11 | Before This World **James Taylor** CONCORD |
| ▼ | 12 | Alternative Light Source **Leftfield** INFECTIOUS MUSIC |
| ▲ | 13 | Sound & Color **Alabama Shakes** ROUGH TRADE |
| NEW | 14 | Unknown Pleasures **Joy Division** LONDON |
| ▲ | 15 | Sometimes I Sit And Think, And Sometimes I Just Sit **Courtney Barnett** HOUSE ANXIETY |
| ▼ | 16 | Moonbuilding 2703 AD **The Orb** KOMPAKT |
| ▲ | 17 | 1989 **Taylor Swift** EMI |
| ▲ | 18 | I Love You, Honeybear **Father John Misty** BELLA UNION |
| ▲ | 19 | A Dream Outside **Gengahr** TRANSGRESSIVE |
| NEW | 20 | Joy, Departed **Sorority Noise** TOPSHELF |
| ▲ | 21 | Chaos And The Calm **James Bay** REPUBLIC |
| NEW | 22 | The Balcony **Catfish & The Bottlemen** COMMUNION |
| ▼ | 23 | Sticky Fingers **The Rolling Stones** POLYDOR |
| NEW | 24 | Inji **LA Priest** DOMINO RECORDINGS |
| ▲ | 25 | Are You Satisfied? **Slaves** EMI |
| ▼ | 26 | Hozier **Hozier** ISLAND |
| ▼ | 27 | Multi-Love **Unknown Mortal Orchestra** JAGJAGUWAR |
| ▲ | 28 | Wilder Mind **Mumford & Sons** GENTLEMEN OF THE ROAD/ISLAND |
| ▼ | 29 | Saturns Pattern **Paul Weller** PARLOPHONE |
| NEW | 30 | Wanted On Voyage **George Ezra** COLUMBIA |
| NEW | 31 | Closer **Joy Division** LONDON |
| NEW | 32 | The Sovereign Self **Trembling Bells** TIN ANGEL |
| ▼ | 33 | Pageant Material **Kacey Musgraves** MERCURY NASHVILLE |
| ▼ | 34 | The Magic Whip **Blur** PARLOPHONE |
| ■ | 35 | Unplugged In New York **Nirvana** GEFFEN |
| NEW | 36 | Singles **Future Islands** 4AD |
| NEW | 37 | The Who Hits 50! **The Who** POLYDOR/UMC |
| NEW | 38 | Venus **Joy Williams** SENSIBILITY |
| ▼ | 39 | The Ultimate Collection **Paul Simon** SONY MUSIC CG |
| ▼ | 40 | English Graffiti **The Vaccines** COLUMBIA |

The Official Charts Company compiles the Official Record Store Chart from sales through 100 of the UK's best independent record shops from Sunday to Sunday.

## TOP OF THE SHOPS

THIS WEEK

### B'SIDE THE C'SIDE
**HERNE BAY**

**FOUNDED** 2013

**WHY IT'S GREAT** They've got an area for partners, friends and kids to sit and read while you browse.

**TOP SELLER LAST WEEK**
'The Magic Whip' – Blur

**THEY SAY** "We have an 'Abbey Road'-themed entrance."

NEWSDESK COMPILED BY DAVID RENSHAW PHOTOS: CORBIS, GETTY, CHRISTIAN BERTRAND, JORDAN HUGHES

▶LISTEN NOW
NME.COM/
NEWMUSIC

NME NEW BAND OF THE WEEK

# Formation

## The twin brothers channelling Bowie and Iggy for their house-y freestyles

Over the years, Will and Matt Ritson – the twin brothers at the heart of electronic group Formation – have turned their hands to heaps of musical endeavours, from playing clarinet and saxophone to performing in orchestras. Sitting in a pub in London, Matt explains how this feeds into what they're doing now: "We've listened to so much and played so many different kinds of music, so we might as well explore it all."

Will and Matt – who are 26 – began Formation two years ago. The first song they wrote for the project was latest single 'Hangin', an infectious cut that ticks with a house beat under Will's lyrics about "*sleepless nights*" and lying in bed with a "*three-piece suit on*", which he improvised. "I was listening to a lot of Stooges and our manager lent me a book about David Bowie and how those guys would freestyle lyrics and spit out a load of stuff," he says. "We wrote that song in 15 minutes. It's some sort of subconscious stream. It just made sense at the time."

With three extra members (Jonny Tams, Sasha Lewis, Kai Akinde-Hummel) on board for live shows – who the duo say they're keen to get more involved – Formation's gigs are as exciting as their music. They could stand behind laptops pressing play, but they chose a more spectacular route, with real instruments (drums, bass, guitar) and onstage energy. During their set at this year's *Radar*'s showcase at The Great Escape, Will jumped into the crowd to play cowbell while wearing a T-shirt that read "Tax the rich". "We wanted to keep it like the bands that we really love [The Stooges and Bowie again], really punky and analogue," Will explains. About the T-shirt, he says: "I don't think we're a political band but we're not willing to not be ourselves."

A debut album, they say, is written – they just need to sort through the heaps of songs they've got stockpiled and cut it down. Of how the record will develop their sound, Will says: "We went into our label the other week and they were like, 'We really love how your songwriting is improving'. They were talking about the second song we wrote. So we're probably getting worse!" ■ RHIAN DALY

▼ ON NME.COM/NEWMUSIC NOW
▶Watch the video for 'Young Ones'

### ▶THE DETAILS

▶**BASED** London
▶**FOR FANS OF** LCD Soundsystem, Liquid Liquid
▶**SOCIAL** twitter.com/formationmusic
▶**BUY IT NOW** Single 'Hangin' is out now on Meno Records
▶**SEE THEM LIVE** Latitude Festival (July 17), Tramlines Festival (26), Leeds The Garden Party (August 30), Bestival (September 10-13)
▶**BELIEVE IT OR NOT** Will played triangle at the Royal Albert Hall, aged 12. "It was 180 bars of silence, so you have to sit there and count that, then three minutes of triangle," he says.

DAN KENDALL

# MORE NEW MUSIC

## NME BUZZ BAND OF THE WEEK

### City Calm Down

There's taking your time over things and then there's the City Calm Down way. The Australian band recorded their debut album 'In A Restless House' over three years, and are finally ready to let it out into the world. Expect it to be full of propulsive post-punk and Jack Bourke's deep, emotional baritone, as on lead track 'Rabbit Run'.

▶SOCIAL facebook.com/citycalmdown

▶HEAR THEM soundcloud.com/city-calm-down

City Calm Down

### Star Tropics

Chicago's Star Tropics play dream pop of the very jangliest variety. It's no surprise, then, that they count Sarah Records artists among their influences. New single 'Summer Rain' is full of twinkling guitar melodies and dual male-female vocals that echo the romantic flurry of Slowdive.

▶SOCIAL facebook.com/strtrpcs

▶HEAR THEM soundcloud.com/startropics

### White Bleaches

The Melbourne four-piece recorded debut single 'Bad Character' in a kitchen – cupboard and sink reverb is more effective than you might imagine. Mixed by Stu Mackenzie of King Gizzard infamy, it has an angsty restlessness and tremolo to die for.

▶SOCIAL facebook.com/whitebleaches

▶HEAR THEM soundcloud.com/whitebleaches

### Isaac Rother & The Phantoms

This LA outfit come hotly tipped by King Khan – "This young man is spreading ghoulish R&B like a bad boy should," says the Canadian musician. The outlandish garage group claim to be influenced by the "voodoo magic" of early rock'n'rollers such as Screamin' Jay Hawkins and "tough" '60s group The Animals.

▶SOCIAL facebook.com/isaacrother

▶HEAR THEM isaacrother.bandcamp.com

### Big White

This Sydney quintet don't shy away from summery, sugar-coated guitar pop, but their grounded '90s Australiana vocals stop the jangle from being too... well, jangly. They've just released their second LP and are now supporting the likes of Catfish And The Bottlemen.

▶SOCIAL facebook.com/bigwhite

▶HEAR THEM soundcloud.com/big-white-band

### Catholic Action

One of Scotland's most promising (and prolific) new bands, Glaswegian quartet Catholic Action have been recording with Bill Ryder-Jones, a man who knows a thing or two about melodic indie-pop. Excellent new single 'The Real World' masterfully blends elements of glam, C86 and power-pop, and there's plenty more where that came from.

▶SOCIAL facebook.com/catholicactionband

▶HEAR THEM soundcloud.com/catholic-action

▶SEE THEM T In The Park (July 11), Electric Fields, Drumlanrig Castle (August 29)

Slow Dancer

### Section Boyz

There's been a creeping Trap influence in British grime lately which reaches its logical conclusion in Section Boyz. Their latest song 'Came Back (Bando)' is way more Lex Luger than Dizzee Rascal, coming off like London's answer to 'Hard In Da Paint' – all 808s, spacy trapped-out synths and aggressive vocals. They don't take themselves too seriously though, as the video confirms.

▶SOCIAL twitter.com/teamsection_

▶HEAR THEM soundcloud.com/fromtheartmusic

### Slow Dancer

The new king of the soulful jam may well have arrived. Simon Okely's soft rock licks and punctuated basslines on track 'Took The Floor Out' give Chet Faker's 'Talk Is Cheap' a run for its money, but his understated vocals, free from any smarminess, give him the edge over any swoony electro wannabes.

▶SOCIAL facebook.com/slowdancerband

▶HEAR HIM soundcloud.com/slow-dancer

### Holy Motors

Only Glasgow could produce a 'Christian rock' band as weird and profane →

## BAND CRUSH

### Sam Fryer

Palma Violets

### Broncho

**"We played with Broncho at SXSW. It was the first time we'd heard them. They've got really good indie-pop songs. The singer reminds me of [The Only Ones'] Peter Perrett in the way that he whispers."**



TYLER BABIN, MOLLY O'REILLY, DOMINIC FOSTER, POONEH GHANA, BRADLEY LLOYD BARNES, BEN BENTLEY

**▶For daily new music recommendations and exclusive tracks and videos go to NME.COM/NEWMUSIC**

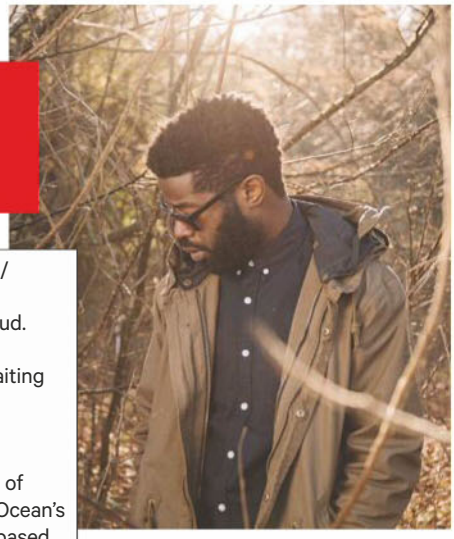
as Holy Motors, who sing warped songs about voodoo dolls and finding the face of Jesus in your morning toast. The man upstairs might not approve, but we do.
▶SOCIAL facebook.com/theholymotorsband
▶HEAR THEM soundcloud.com/holymotorsglasgow

## Gilligan Moss

After touring with Glass Animals, we're finally seeing the best of New York-based producer Gilligan Moss as he prepares to release his debut solo EP, 'Ceremonial'. The first cut from that EP is 'Choreograph', a hyperactive six minutes that accelerates through Gold Panda-esque chimes into excitable vocals.
▶SOCIAL facebook.com/gilliganm0ss
▶HEAR HIM soundcloud.com/gilligan-moss

## Grace Lightman

Londoner Grace Lightman mixes the elegant sadness of Lana Del Rey and Joni Mitchell's way with words on her debut song 'Vapour Trails'. It's sparse and beautiful, piano tickles cushioning her voice, while Formation's Will Ritson (aka Karl Max) has just given the track a rattling, tender makeover.



R.LUM.R

▶SOCIAL twitter.com/gracelightman
▶HEAR HER soundcloud.com/grace-lightman
▶SEE HER London Waiting Room (September 3)

## R.LUM.R

R&B has no shortage of pretenders to Frank Ocean's throne, but Orlando-based R.LUM.R has us floored with his two debut tracks worthy of comparison to the man himself. 'Be Honest' takes you on a dark and cathartic trip through a breakup, but it's 'Show Me' that really impresses. It begins innocuously enough, but after untethering its hammering percussion and strobe lit vocals there's no denying his mercurial talent.
▶SOCIAL facebook.com/werlumr
▶HEAR HIM soundcloud.com/werlumr

## Girli

If PC Music's crew are just a bit too sweet for you, Girli (London's Milly Toomey) is giving digital pop a brasher edge. "*You thought I was gonna do a ballad?! Fuck off*", she cackles on 'So You Think You Can Fuck With

Girli

Me Do Ya' between gameboy sounds and K and J-pop inspired electronica. The sound of brightly coloured, sugar-rushing rebellion.
▶SOCIAL twitter.com/girlimusic
▶HEAR HER soundcloud.com/girlimusic

## Poema

Pristine dreampop vibes don't come any finer than they do on 'Forget You In LA', the second track from Nashville-based duo Poema's forthcoming EP, 'Pretty Speeches'. They come on like Grizzly Bear for the charts or Cults stripped back to soulful hits of guitar and aching lyricism, which recounts a love affair left to disintegrate somewhere up the West Coast.
▶SOCIAL facebook.com/poema
▶HEAR THEM soundcloud.com/poemamusic

## Skies

Adelaide outfit Skies successfully bridge the divide between the maudlin and the euphoric with their take on alternative pop, which could incite both navel-gazing and unconstrained arms-aloft joy. Take the first track from their debut self-titled EP, 'Call For My Heart', wherein frontman Dusty Stephensen's emotive vocals are measured by pummelling drums and soft



# Radar NEWS ROUND UP

Yak

## ALL DAY YAK

London's most unpredictable new band Yak have announced plans to host an all-day party later this summer. The trio will return to Langham Working Men's Club in Turnpike Lane – where they shot the video for 'Smile' – on July 18, with the host of bands supporting them to be announced soon.

## ON THE CRUISE

Dublin and Belfast supergroup Cruising (comprising members of Girls Names, September Girls, Sea Pinks and Logikparty) have revealed details of their self-titled debut EP. Due for release on August 14 via Tough Love, the EP features six tracks of driving post-punk.

Oberhofer

## OBERHOFER RETURNS

Brad Oberhofer returns in August with his second album 'Chronovision'. The record will be available via Glassnote Records on August 21. Recorded with Ben Allen (Animal Collective), the New Yorker worked his way through 106 demos to arrive at 12 pieces of fuzzy new wave.

## REDSPENCER SHARE BOOZY DEBUT

Melbourne trio Redspencer have taken a break from depleting the city's beer stock to release their self-titled debut EP via Deaf Ambitions. Think the scrappy charm of Real Estate's early stuff drifting into the distinctive vocal tones of The Radio Dept and you're halfway there.

▶For daily new music recommendations and exclusive tracks and videos go to NME.COM/NEWMUSIC

WORDS: MATT WILKINSON, RHIAN DALY, BARRY NICOLSON, PHIL GWYN, TIM HAKKI, JAMES BENTLEY, MATILDA EDWARDS.

The Vryll Society

synths, not unlike Thumpers at their undeniable best or Friendly Fires discovering sullen introspection.
▶SOCIAL facebook.com/skiesaus
▶HEAR THEM soundcloud.com/skiesaus

### The Vryll Society

Breathing new life into Liverpool's venerated Deltasonic Records (The Coral, The Zutons) are The Vryll Society. Debut single 'Deep Blue Skies' is quietly disorientating, driven along by a menacing bassline that wanders beneath frontman Michael Ellis' weightless vocals and out-of-focus guitars that tear holes in the song's ethereal melodies.

## Radar LABEL OF THE WEEK

### Dog Knights Productions

▶FOUNDED In 2010 by Darren Harvey
▶BASED Brighton
▶KEY RELEASES Bloody Knees – 'Stitches' (2014), Nai Harvest/Playlounge – 'Flower' 12-inch (2014)
▶RADAR SAYS Specialising in music at the heavier end of the alternative spectrum, Dog Knights has snapped up heaps of underground gems since 2010, and look to continue that with Birdskulls' debut this summer.

▶SOCIAL facebook.com/thevryllsociety
▶HEAR THEM soundcloud.com/the-vryll-society
▶SEE THEM Telford's Warehouse, Chester (August 28), End of the Road Festival (September 4)

### FVC

Florence Van Camerijk (aka FVC) lends her vocals to *Radar* favourite Oscar, but she's also a star in the making in her own right. Her songs sound like Pulp and The Long Blondes dressed up in a leather jacket and exuding attitude: 'Rain' is a chugging, rickety take on unrequited love, and 'Little Things' charges with Coxon-esque guitar.
▶SOCIAL twitter.com/florencevc
▶HEAR THEM soundcloud.com/fvcmusic
▶SEE THEM London Shacklewell Arms (26), Bristol Art Is Hard All-Dayer (August 29)

### Muuy Biien

Atlanta's Muuy Biien are as happy slathering layers of noise and drones on top of each other (as on latest LP 'DYI"s 'Cyclothymia I') as they are shouting down your lugholes. A skateboarding accident that resulted in frontman Josh Evans suffering a shattered hip put the band out of action for a few months last year, but now they're back at full throttle, with recent support slots for the likes of Iceage.
▶SOCIAL facebook.com/muuybiienofficial
▶HEAR THEM muuybiien.bandcamp.com

### Saltwater Sun

Saltwater Sun excel in breezy indie-pop that's made for soundtracking crisp summer evenings lying in parks with a few cans and some friends. The quintet's debut track 'Habit On My Mind' is a rush of pastel-hued guitars, frontwoman Jen Stearne's husky vocals and a bass groove that subtly penetrates your skull.
▶SOCIAL @saltwater_sun
▶HEAR THEM soundcloud.com/saltwater-sun

# NEW SOUNDS FROM WAY OUT

This week's columnist
**JACK SAVIDGE**
Friendly Fires

# PLENTY MOIRE

**Ashworth** has crammed a lot into his career in music, comprising half of Joe And Will Ask? and engineering for dozens of budding techno doyens (myself among them) from his gear-crammed bunker in Stoke Newington. After a brace of well-received 12-inches on Arkhive and a spell of artistic bridge-pinching, he's ready to proudly announce the commencement of Album Time. The first taster is 'Cork' where a lovely mud pack of cascading pianos throws an analogue-led hiccup into sharp relief. I dare say this and a lot of other tracks from his forthcoming full-length will be all over the Croatian festivals like so many discarded N2O canisters in the summer months.

The perma-sold-out record is becoming a thing in record shop culture. The process runs as follows: a record becomes huge via being hammered by a big DJ/prominent spin on Boiler Room. There will be an announcement that 100, and 100 alone, are coming on sale (no represses). It'll go to pre-order, in which one per customer is allowed, and thus the record will be sold out before it's even released, the artist and label gets hype and probably sells a bunch of held-back stock at astronomical prices on Discogs. Anyway, one such current record is 'Thinkin About' by **Joe** – an edit of vocal contortionist Bobby McFerrin's charming improv jam. It's a great record and the screaming reaction of the ravers on Four Tet's Boiler Room when it's dropped is a joy to behold, but I can't help thinking the self-imposed scarcity of records like this benefits very few, leaving potential buyers dissatisfied and stores unable to capitalise on demand...

Ashworth

**"DJ Jes' 'Para Usted' is crunchy disco-house joy"**

A 12-inch that's caught my ear over the last month has been the **Moiré**'s Neversleep remixes on Phonica Records' in-house imprint. A-side 'Mouth Shut (Moiré remix)' is a scuzzed-up party of mod strings, brick-walled 707s and FM radios being tuned to distant rap stations. Going back into Moiré's back catalogue there is no shortage of the same quality. His 'Shelter' LP on Actress's Werkdiscs label from last year carries the same heft and power as this set. I've banged on about Swedish label Karlovak in this column before so may as well continue where I left off. Their latest 12-inch from **DJ Jes** is another one right in the sweet spot. Check 'Para Usted' for six minutes of crunchy disco-house joy. Speak to you soon babes x ■

**Next week:** Savages' Jehnny Beth



▶For daily new music recommendations and exclusive tracks and videos go to NME.COM/NEWMUSIC

# "WE ARE ALL COMPLICIT"



**Asif Kapadia's compelling new film about Amy Winehouse, *Amy*, is a very modern tragedy in which nobody escapes guilt-free. Barry Nicolson talks to the director, as well as those closest to Amy, to find out how one of our greatest talents was allowed to fall so far**

PHOTOS: DEAN CHALKLEY

Cynthia
LADIES
NIGHT

It's impossible to walk away from *Amy*, director Asif Kapadia's controversial documentary about the life and death of Amy Winehouse, and not feel the urge to apportion blame. Much of the film is comprised of cameraphone footage shot by the singer's close friends and family, and it provides a new lens through which we can begin to understand a brilliant, complex artist who, for many people, has been shallowly defined by her appearances in the tabloid press. Until now. Almost from the opening frame, it's clear that *Amy* is the first real, empathetic attempt at understanding her life, but by the time the credits roll, you will feel angrier about – and more complicit in – her death than you thought possible. In this quintessentially modern tragedy, there are very few innocent bystanders.

"I was angry, and I wanted the audience to be angry," says Kapadia, whose last film, 2010's *Senna*, won a Bafta. He never met Amy, never saw her perform live, and claims to have entered into the project with only a basic knowledge of her story. "This started off as a film about Amy, but it became a film about how our generation lives. It was important to turn the mirror back on the audience – not just the people around Amy who were making decisions, but the people who wrote about it, the people who consumed it, the people who shared it on Twitter and Facebook. We all let this happen. We are all slightly complicit."

There's a lot to process in *Amy*, but at the film's core is a deeply unsettling question: how did the happy, healthy and outrageously gifted 14-year-old glimpsed in its opening moments become the traumatised figure we all recognise from her final months? There are no easy answers, but, by the end, the coroner's verdict of death by misadventure doesn't seem to tell the whole story: this was death by a thousand cuts, an agonisingly drawn-out demise of cumulative influences, appetites and mistakes. As Nick Shymansky, Amy's first manager, says more than once during our interview, "The whole thing was just a fucking disaster. In the Amy Winehouse saga, from start to finish, there were no winners. Everybody lost."

Some lost more than others, however, and Amy most of all. Shymansky was a 19-year-old talent scout for pop impresario Simon Fuller when he first started managing and developing Winehouse, who was only three years his junior. He remembers her as bright and funny, but also easily bored – someone who required constant stimulation. "I look back now and I realise that, after the final tour of [debut album] 'Frank', it was the first time in six or seven years when she wasn't really active," he says. "On that tour, there had been a 'what next?' vibe coming from her, and she'd definitely started to drink more. Then in February 2005, her nan fell ill, she met Blake [Fielder-Civil], and I'd never seen such change in a human being. All of a sudden, I was getting calls in the middle of the night – she'd be absolutely fucked, no idea where she was, asking me to come and get her. I'd be driving around Camden to see which pubs still had their lights on. She knew she couldn't control it."

**Legend in waiting (clockwise from top left): with grandmother Cynthia; in Paris; with close friend Juliette; as a teenager**

The illness and subsequent death of Amy's grandmother Cynthia – "the guardian", as Shymansky describes her – was the trigger for many of the self-destructive behaviours that would eventually take her life (including the return of her bulimia, from which she'd suffered as a teenager, unnoticed by her family). After Fielder-Civil decided to break off their relationship and return to his old girlfriend, things escalated to the point where Shymansky was forced to confront Amy about what was happening. Famously, he tried and failed to talk her into going to rehab. "I'd taken her to the clinic and I'd spoken to her father, who was completely behind the idea, and the only thing she wanted was to look him in the eye and hear him say it," he sighs. "So I drove her over to Mitch's place, called him before I left, and he assured me that he backed the plan. Then when we got there, he did the total fucking opposite."

**"I'D NEVER SEEN SUCH CHANGE IN A HUMAN BEING" NICK SHYMANSKY, EX-MANAGER**

It was a watershed moment in Amy's life: a last, and sadly wasted, opportunity to deal with her problems before the world wanted a piece of her. Instead, she chose to focus her energies – and her anguish – into making a second album. But the extraordinary success it achieved would ensure that things could only get worse. 'Back To Black', released in late 2006, was a masterpiece, but it does make you question what masterpieces are really worth: if she'd gone to rehab instead of making the record, perhaps she would still be alive today.

Kapadia hopes his film will force the music industry to re-examine its handling of young, troubled talents. But as Darcus Beese – the former A&R head (and now president) of Amy's label, Island Records – points out, "There's no handbook for what to do when your artist gets addicted. Record companies have a responsibility to their artists, of course, but the conversation *has to* start with the family. You can sit here and wish none of it ever happened – what if we'd never found her? What if she didn't go and make 'Back To Black'? – but I would never tell an artist that writing songs would be therapeutic for their addiction. The only conclusion I could come to was that if she was in the studio, she wasn't at [Camden pub] The Good Mixer. All you can do is try and keep them focused, but that wasn't good enough."

**In the wake of** 'Back To Black', the press and the public weren't the only ones who wanted a piece of Amy Winehouse. Fielder-Civil soon re-emerged, having sold the story of their affair to a tabloid newspaper in which he boasted – not untruthfully – that the album was written about him. It was a transparent attempt at worming his way back into Amy's life, and even though everyone around her told her to forget about him, she couldn't, and soon afterwards, they were married. Shortly after that, he went to prison for 12 months ↦

## SWEET 'N' SOUR TIMES

Amy's early musical adventures as one half of a pre-teen rap duo

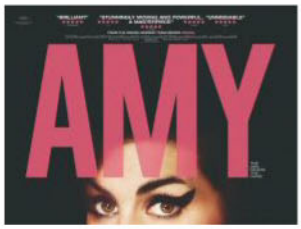
One of the key voices in the film belongs to Juliette Ashby, Amy's best friend since childhood, and co-founder of her first musical venture, Sweet 'N' Sour, a Salt-N-Pepa-inspired rap duo they started when they were just eight. Ashby was 'Sweet', while Amy – of course – was 'Sour'.

"We thought we were little superstars!" says Ashby. "When we set up Sweet 'N' Sour, we would rehearse our songs during break time and after school, and would rope in some of the boys from our year to be backing dancers. We took it really seriously."

So seriously, in fact, that the pair even recorded a demo with Earth, Wind & Fire producer Alan Glass. "We recorded three songs – 'Spinderella', 'Boyz, Who Needs Them' and 'Glam Chicks'. Me and Amy listened to them years ago and cracked up at the level of skill we had at such a young age – two North London Jewish girls rapping like we was straight out of the US! But as quickly as I smile when thinking of those times, I cry. I wish we could turn back the years to when it was just for the love of music: innocent, danger-free. I haven't been able to listen to those tracks again."

for assaulting a pub landlord and attempting to cover it up with a £200,000 bribe. In his absence, Amy began to sink towards her nadir. As her musical director Dale Davis puts it, "Blake was really only around for a short period of time, but he had a huge impact. I saw them get on well and I saw them have very tough times. But in some respects, she was singing her way into Blake's arms every night."

In the court of public opinion, Fielder-Civil was convicted a long time ago: he's the opportunistic freeloader who introduced Winehouse to crack and heroin, possibly with the intent of ensuring she became dependent on them and, by extension, him. Case closed? Well, that's not how the makers of *Amy* saw him. "Somewhere in there, there's a suburban kid who has issues of his own, who came down to London, did whatever he had to do to survive, and somewhere along the line got hooked on drugs," says Kapadia, who was surprised by how open and honest Fielder-Civil was during their interview. "I spent a lot of time with Blake, and I became quite fond of him," adds James Gay-Rees, the film's producer. "A lot of Amy's friends told us that, while he maybe wasn't their cup of tea, you can't dispute the fact that they were serious about each other. Their relationship deserves respect. It was a very intense, very real love affair."




"Everything got dramatic and messy from the second he got involved," says Nick Shymansky. "He admits that he got her into drugs, although I think he introduced her to them earlier than he claims. Whether it was manipulative or whether that's just what she was drawn to, no-one will ever know. What I do know is that she was drawn to something dangerous in him, and she went from being unexperimental to being totally into it. But it's not uncommon for a young girl to meet a bit of a wrong 'un in Camden and get into trouble. It's quite possible that if she hadn't found Blake, she would've found someone like him. I can't ever like the guy, but at the end of the day, what really came out of it all for him?"

Shymansky makes a good point. Under the terms of their 2009 divorce – which both parties had to be talked into by their parents – Fielder-Civil received no money, and was left with nothing but a serious drug addiction and a tattered reputation. You need only to compare the footage of the swaggering, cocksure character at the start of the film with the hushed, haunted-sounding interview he gave the filmmakers more recently to come to the view that, whatever crimes Fielder-Civil is guilty of, he'll spend the rest of his life paying for them.

*Amy* doesn't attempt to exonerate Fielder-Civil, though it certainly humanises him. He is reportedly satisfied with how their relationship was handled, and Gay-Rees believes that participating in the film "has made him reassess everything: he thought he'd dealt with it, but maybe he hadn't."

Less happy with his portrayal is Amy's father, Mitch Winehouse. "Mitch wanted a very different movie, and that's his prerogative," says Gay-Rees. "It's a shame he doesn't like it, but the most important thing for us was that Amy came out of the movie well, not for it to be a 90-minute advert for the foundation."

Suffice to say, Mitch Winehouse's problems with *Amy* run deeper than that. As the executor of his daughter's estate and chairman of the Amy Winehouse Foundation, Mitch's co-operation was vital: the film couldn't have been made without the rights to her music. After being shown an early cut, however, he got solicitors involved to have what he calls "basic untruths" removed from the film, and has since disassociated himself from the project. "This film does have an agenda," he insists. "We started to realise when her friends started walking out of interviews that the questions were leading ones. Often that was about her relationship with me – how did we get on? Plenty of people told them we had a strong relationship, but they kept asking. They needed a villain and they found me and made sure the footage and interviews they used fitted that."

In the film, Mitch Winehouse is portrayed as an absentee father, whose divorce from his wife had a dramatic effect on Amy. He seems to enjoy the limelight a little too much for someone whose daughter was in such a perilous state. Yet while everyone I talk to understands why he is so angry about the film, none except Mitch himself go so far as to call its depiction of events inaccurate. "Maybe he just wasn't ready for the story the filmmakers decided to tell," suggests Darcus Beese. As for the footage that was removed from earlier cuts, Kapadia insists, "if there are things that aren't in there, it's only because we couldn't prove them."

"The film is totally fair on Mitch," says Shymansky. "Everyone close to Amy had their own reality, and what these filmmakers have done is talk to everyone about theirs and hopefully show the closest thing to what happened. I don't think anyone's got the right to go into the intricacies of how Mitch must be feeling, but it's an accurate portrayal of what was going on. He made some bad decisions – maybe by accident, maybe consciously, I don't know."

Some of those decisions, such as siding with his daughter against Shymansky on the subject

**"THE FILM NEEDED A VILLAIN – THEY FOUND ME"**
**MITCH WINEHOUSE**

## WHEN AMY MET PETE

How The Libertines encouraged Amy to embrace rock'n'roll

In early 2002, Amy used her record label advance from 'Frank' to buy her first house in Camden, the London borough which last year unveiled a statue in her honour. "She was drawn to Camden – the creativity and grittiness of the place," says Nick Shymansky, Amy's first manager. In particular, she loved the local music scene, which was also one of the breeding grounds for a group of young renegades who called themselves The Libertines.

"We did Jonathan Ross during 'Frank', and The Libertines were performing on the same show," remembers Shymansky. "I don't think she'd ever heard of them, but you could see that she was so drawn to Pete Doherty and the way that band were. I don't know the guy, but he was on good form that night – he was very charismatic. At that time, she was being passed off as someone in the same category as people like Jamie Cullum or Katie Melua. After that, I remember her talking to me about The Libertines' album, how she'd listened to it and really got it. I could sense that she wanted to be seen more as one of them. It fed to her rebelliousness, her dangerous side."

Pete and Amy, of course, came to have more in common: both struggled desperately with drugs, and their very public addictions made them easy tabloid fodder. But there was also genuine warmth and friendship between them, and, earlier this year, Doherty released 'Flags Of The Old Regime' – a tribute to Winehouse whose proceeds went directly to the Amy Winehouse Foundation. "We'd get together to make some music, but we never really did, not properly," Doherty recalled upon the single's release, before adding sadly: "Not making music with Amy Winehouse will haunt me until my dying day."

Amy Winehouse with Pete Doherty

**Back to the wall: Amy poses for *NME* around the time of 'Back To Black'**

RICHARD JOHNSON, © WINEHOUSE FAMILY, © JULIETTE ASHBY, EAGLE PRESS

of rehab, are understandable: all parents are occasionally guilty of letting their hearts rule their heads. Others, like turning up to her island hideaway in St Lucia with a camera crew in tow, are harder to rationalise (Mitch has always insisted he did this with Amy's permission, and that the film deliberately focuses on one small argument they had there). Still, watching *Amy*, you're forced to ask yourself: what are you supposed to do when your daughter is the most famous, most scrutinised woman in the country and her life is spiralling out of control? In such an extraordinary situation, is it really so surprising that Mitch got things wrong?

"We made mistakes," Mitch admits. "We had to learn from trial and error. We tried everything – interventions, rehab, detox, raging, shouting, cajoling her. Some friends chose tough love and cut her off, but we're her family, we couldn't leave her. I had distant family members calling to say we should lock her in a room and not let her out until it was out of her system. Some people think that's all it takes."

One thing Mitch absolutely refutes, however, is the suggestion that there was some kind of conspiracy between himself and manager Raye Cosbert to force Amy into playing her shambolic final show in Belgrade in June 2011 for their own financial gain. "Raye and I spoke to her about that tour, saying we didn't think she should do it," he says. "She was insistent, though, and you couldn't stop Amy doing anything she wanted to do. She was a grown woman. Her PA told them that she had walked on and off the plane willingly, but the impression the film gives is that she was somehow forced to do it, or even that she was unconscious and put on a plane. It's ludicrous."

**Yet if the** mistakes of those around Amy were made from places of desperation, or naivety, or even cynicism, what can be said of our own ghoulish appetite for watching the car crash unfold? Some of the film's most shocking footage is also the kind of thing we've all seen a hundred times but never thought twice about – comedians, such as Graham Norton or Jay Leno, cracking jokes about a famous young woman with a life-threatening illness, and being met with bellows of laughter from their studio audiences. In an interview given the year before her death, Norton even described Amy as a "useful punchline", two words which tell you everything about the media's belief in its own impunity. "An individual has to take responsibility for their actions, but people can also drive nails into the coffin," says Beese. "There are people who've spoken highly of Amy since she died, who've attended the foundation's charity galas and fundraisers, but were saying awful things about her when she was really ill."

Amy wasn't the first (or last) celebrity to be harassed by the paparazzi, but she was one of the first, and most visible, casualties of the social media age. 'Back To Black' exploded around the same time as Facebook, Twitter and the iPhone, innovations that fundamentally altered how we consume our news. The photographers who camped out on her doorstep day and night in the hopes of capturing her at her most desperate were only there to satisfy our morbid curiosity.

"If you look at the organisation outside where she lived, where she'd get in and out of cars, the paparazzi were allowed to get brutally close," says Shymansky. "There are moments in the film where she's at the height of her fame and you see her walking towards her car, but her team have already walked off to theirs. It was shoddy. At the same time, it's this infatuation with getting up people's skirts, seeing someone vomit or punching a paparazzi – you've got to ask, why is there a demand for this stuff?"

"People watching the film tend to feel a bit guilty," notes Asif Kapadia. "One reading of it is that we all got into this idea that we could bully this girl, or laugh at her, because she wouldn't answer back and didn't have anyone who seemed to care. This is a girl who had a mental illness, yet every comedian, every TV host, they all did it with such ease, without even thinking. We all got carried away with it."

The controversy over Mitch Winehouse's portrayal in *Amy* threatens to overshadow this point, the real crux of Kapadia's film. Amy Winehouse was a victim of many things – her own self-destructive streak included – but first and foremost, she was a victim of our toxic relationship with celebrity. Fame has become a bloodsport, one whose victims we regard with all the sympathy a pack of dogs feel for the fox they've just torn to pieces. At some point, we stopped seeing Amy as a human being, and started seeing her as fair game.

"You can blame everyone – me included," says Dale Davis. "I always felt that I did the best I could, but in many ways, I failed. We all made mistakes with Amy, and they were big mistakes, because she's not here anymore." For four years, those closest to Amy Winehouse have had to face up to the things they got wrong. When, you wonder, will the rest of us start doing the same? ■

# Just like s

# starting over

**After the misery of 2013's 'Tape Deck Heart', a fitter, happier Frank Turner is livening up his sixth album by pretending it's his debut. Leonie Cooper catches up with the tireless punk troubadour**

Frank Turner sits back in the sunny beer garden of his mates' Camden boozer, lifts a sugary cup of coffee with heavily tattooed hands and takes a sip. For a man who's rarely stopped moving since first hitting the road with hardcore band Million Dead 14 years ago, a snatched cappuccino in a pub garden represents a precious opportunity to have time out. The 33-year-old is still reeling from a rowdy weekend at Las Vegas' Punk Rock Bowling event, and between festival shows he's filled the time with a book tour to promote his recently published memoir *The Road Beneath My Feet*. Fittingly enough, it's a collection of tour diaries.

For a man who, by rights, should be broken by his relentless lifestyle, and who sings so often about heartache and his own private shitstorms, Turner is rather chipper in person. The title of his forthcoming sixth album, 'Positive Songs For Negative People', attempts to shine a light on how he deals with his emotional highs and lows. "The title came before any of the songs," he explains. "I was having a late-night drink with a friend and we had reached that point of the evening where you start making physical points with your finger on the table. I was trying to outline what it was that I've been trying to achieve with my life – or at least with the last 10 years – and that phrase kind of wandered out of my mouth."

His last album, 2013's 'Tape Deck Heart', was rather more maudlin – a break-up album that captured a low-point in his life, with lyrics ↦

Frank Turner on the Other Stage, Glastonbury, Saturday, June 27, 2015

touching on self-hatred and self-harm. Or as Turner puts it today, "Arguably, negative songs for negative people." For 'Positive Songs...' the moping and misery is gone, with Turner fully rejuvenated both psychologically and physically. "I was off the booze for the whole time we recorded the record," he says of the intense nine days spent in Nashville last year laying down the album – impressive for a man whose Instagram account is peppered with hangover selfies and shots of boozy late nights with his global alliance of punk and hardcore chums. "I did quite a lot of working out, then recorded all day, then went to bed."

**Not many artists** get around to making a sixth album, but for those who do there's a real struggle to keep things fresh and interesting. Blur turned lo-fi for '13', The Kinks pulled a concept album out of the bag for '... Village Green Preservation Society' and The Rolling Stones went utterly loopy for 'Their Satanic Majesties Request'. Turner's idea was to go craft his new album as if it were a debut, ploughing through the sessions in super-fast time and recording like he and his band The Sleeping Souls were simply playing a gig. "The reason a lot of bands' debut albums are their best is because they're essentially playing their live set in the studio and it's been streamlined by the road," says Turner. "When bands come to make their sixth album, they're usually repeating themselves, unless they're a very good band. So the onus was on me to do something more interesting."

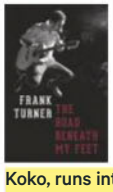
The plan to record "as live" was something Turner had been formulating for ages, but it took a while to get his record company onside. "I had quite a difficult job convincing other people that I was not talking out my arse, or that I hadn't lost my mind," he reveals of the

Continued on page 37 ↦



## KING OF THE ROAD

The best moments from Frank's tour diary, *The Road Beneath My Feet*




**Latitude Festival,** July 2006
Frank misses the last train to Latitude because of a friend's overrunning haircut. Instead he goes to Koko, runs into some "nefarious" acquaintances, stays up all night, and catches the morning train, still buzzing and chewing the ear off a pair of confused nuns. Although he just about bumbles through his mid-afternoon slot despite "being in something of a state", he ends up having a breakdown in front of Latitude's painted sheep before waking up in a black tent "dehydrated to the point of feeling like a raisin".

**Union Chapel,** London, December 2009
Frank wakes up hungover in Paris on the morning of the show to discover that all Eurostars have been cancelled due to a blizzard. It being Christmas, all the planes are fully booked. He even tries to contact a rich friend-of-a-friend who owns a helicopter before finally finding a place ticket for £500. After more delays and a daredevil car journey across London – "I actually thought we were going to die in the Euston underpass" – Frank makes it to the venue five minutes after the scheduled showtime. The carefully planned setlist abandoned, the band finish with a triumphantly ramshackle version of 'Last Christmas'.

**Trof,** Manchester, March 2011
In between tours, Frank receives an email from a fan whose friend has recently died from blood cancer. He agrees to play a tiny benefit show in Fallowfield, Manchester, announcing the venue on Twitter a few hours beforehand. So many people turn up that Frank is forced to play two shows, taking requests in return for donations. He does the same thing again in Leeds the next night, raising £2,000 for Lymphoma Research.

# Wolf Alice

**WILLIAM'S GREEN, THURSDAY**

PHOTO BY JENN FIVE

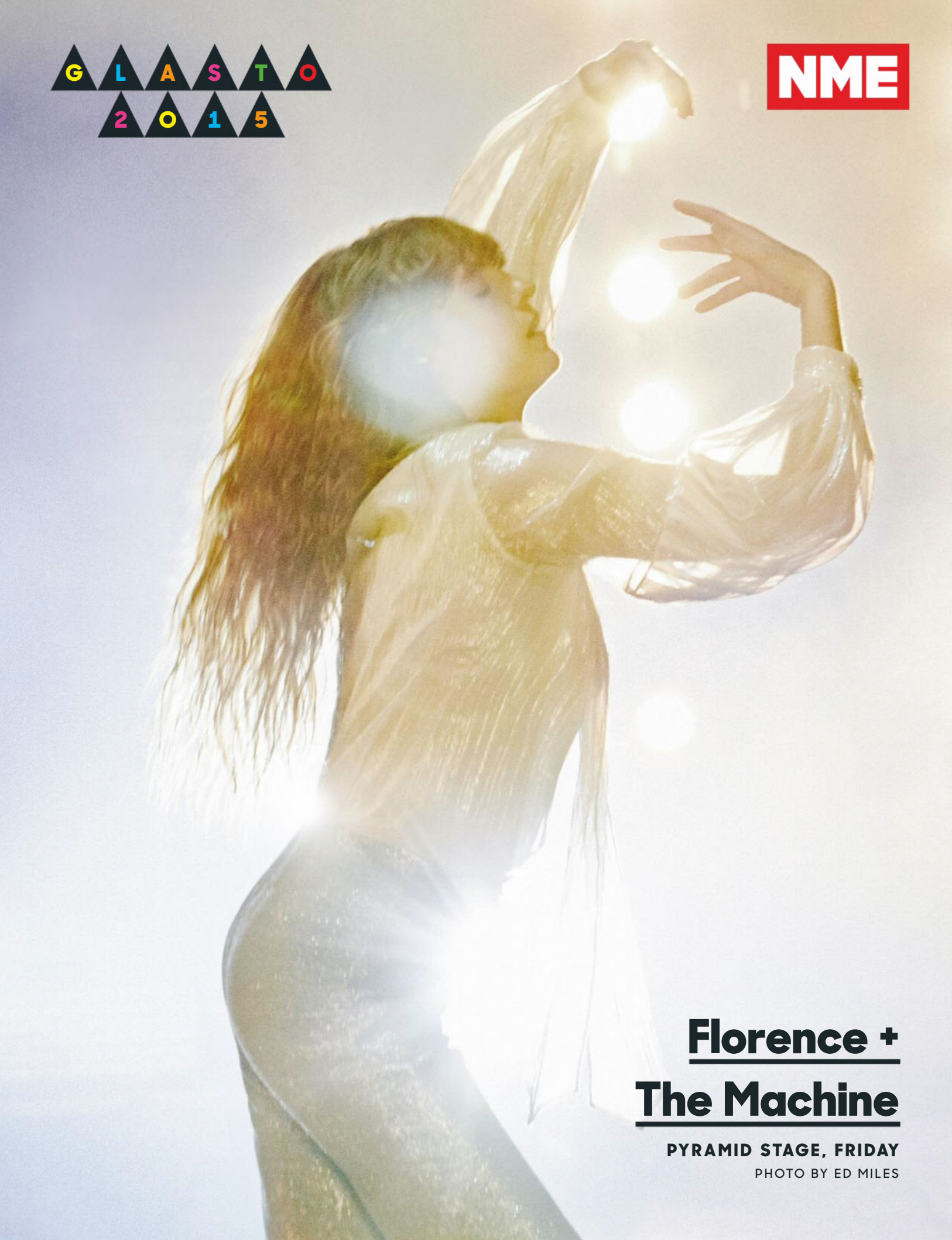
GLASTO
2015

NME

# Palma Violets

**WILLIAM'S GREEN, SATURDAY**

PHOTO BY JENN FIVE




# Florence + The Machine

**PYRAMID STAGE, FRIDAY**

PHOTO BY ED MILES

DEREK BREMNER

**"There are bits on the new record where it's raggedy and out of tune – because it's us playing live!"**

fraught process behind getting the sessions together. "I had a couple of sessions booked that I cancelled. It made me unpopular with people I work with, which is fair enough because it was more primadonna-y than I've been before. Major labels panic at the idea of recording things quickly. Everyone was a bit nervous about this idea of just going in and recording it like a debut record for an indie band, because it's quite an important record and on a major label. I was like, 'But that's what I want to do!'"

Turner is a steadfast character and you get the impression that, once he's set his mind on something, he is unlikely to be dissuaded. And so it proved. "There are bits on the new record where it is raggedy and out of tune and all the rest of it but that's because it's us playing live!" he says. "I've always been a more successful live artist than recording artist, but I also think our live shows are better than the records that I make and I wanted to restitute that. I think we've done it. Normally by this point I'd have started picking holes in a record but I'm still as in love with it as I was when we finished recording in December."

He even managed to secure a genuine music biz big-hitter to produce the album for a reduced fee. As a producer and songwriter, Butch Walker has worked with everyone from Taylor Swift to Fall Out Boy and Keith Urban to Weezer. Turner, however, knew him as a Ryan Adams-ish singer-songwriter. "I loved his stuff – only later did I find out that he was one of the biggest producers in the fucking universe. Funnily enough, the label said, 'Great idea, you can't afford him.'"

However, a little digging turned up Walker's personal email address. A man of the old 'don't ask, don't get' school, Turner reached out to Walker online one night, before going onstage in Warrington. When he came back to his dressing room there was a reply in his inbox. "He was like, 'I love your stuff, I would love to work with you, let's do something.' I said, 'How much money is it going to cost?' and he was like, 'Whatever you've got is what it's going to cost.'"

Turner swiftly flew out to Chicago for a bonding and boozing session. "We sat down to talk it over and in the first 10 minutes he said, 'Everything I think about songwriting and production is based on the first two Weezer records,' and I said, 'Cool, we're done!' Part of me wished I met him 10 years ago so he could have made all of my records."

**Although recorded** in Nashville, 'Positive Songs For Negative People' was conceived and written in London, as made obvious by low-key opener 'The Angel Islington', in which he takes the object of his affections strolling through the capital's streets. "London is very important to my life," says Turner, but he admits that having grown up in Hampshire, he remains an outsider in the big city. "I'm proudly someone who didn't grow up in London. I think people who grew up in London are a bit weird." Cue a London-born journalist wrinkling her nose... "Sorry! You guys don't know about drinking White Lightning in bus stops that you got from your mate's older brother who works in the only off-licence in town. You don't know about towns where the last bus home is at 7pm. You had night busses and a public transport network."

Intimate storytelling is shot through the resulting LP. Turner is defiant on the triumphant 'Get Better', raging yet sentimental on 'Josephine' and awestruck on 'Glorious You' – which he reveals during his Glastonbury set on The Left Field stage (one of three appearances over the weekend) is for his cousin, who's like a "little sister" to him. Despite always focusing on the human element, Turner's subject matter seems to range more widely than before, taking the listener from specific London streets to outer space.

One of two eulogies on the album tackles the story of Christa McAuliffe, the American schoolteacher who perished in the 1986 Space Shuttle Challenger explosion. When we speak about the track, Turner voices concern over what might happen were her relatives to hear it. "It's important that the song is not disrespectful to her or belittling and making light of her and her experience," he says. "It's supposed to be a positive message, because, while it is tragic that she died, it's still something to achieve in your life, to be put in a space shuttle."

Closer to home is the heartfelt tribute to Josh Burdette, the legendary security man at Washington DC's cult 9:30 Club venue and close friend of Turner's, who took his own life in 2013. Turner pulls up the leg of his trousers to reveal a tattoo of a dragon, which he had inked Burdette's memory. "He was covered in dragon tattoos," recalls Turner. "All of his dragons had closed eyes and he said that when he died he wanted their eyes opened. So his tattooist went and did it, which is fucking intense."

This intensity is Turner's lifeblood. If anything, the point of his new healthy regime is to provide him with the stamina to hit the road even harder, and to tell his stories with more conviction. Caffeine rush kicking in, he's straight back to work. ■

**A$AP Rocky, London Langham, June 17, 2015**

# Rocky all over the world



**First he took Manhattan, now rapper A$AP Rocky is taking London – its music, its drugs and, yes, its women. Over a blunt at the Langham Hotel, he tells Kevin EG Perry about the LSD orgies that inspired his potent new album**

PHOTOS: JORDAN HUGHES

The 1,000-square-foot Wedgewood Suite at London's opulent Langham Hotel, all antique bookcases and porcelain horses, looks like the sort of place minor royalty would stay if Buck Palace was overbooked. The sofa alone probably costs more than a decent family car, but this is no time to get distracted by the upholstery.

"Do you mind if I roll up some bud?" asks 26-year-old A$AP Rocky. He grins and heads off into another room to retrieve a bag of weed and a pack of Backwoods cigars, one of which he deftly unrolls so he can make a blunt.

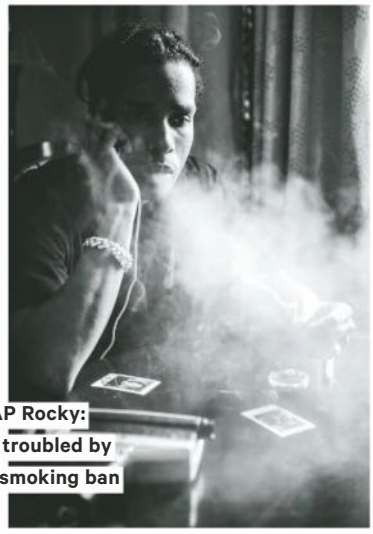
Rocky is sharing the suite with Joe Fox, a young British singer and guitarist who featured on five tracks on Rocky's new album, 'At.Long.Last.A$AP', which came out at the end of May. The story of how Rocky and Fox met is so good that most assume it's made up, but both men swear this is how it happened: Rocky was leaving Soho's Dean Street Studios at 4am after a long night of recording. Joe approached him, not recognising him, hoping to sell him a CD. Rocky asked Joe to play a song. He did, Rocky loved it, they jumped in an Uber and the rest is history. Joe, who was homeless at the time, moved into Rocky's hotel room and jumped straight from busking to appearing on an American Billboard Number One album.

"When I met him, he had this weird energy," Rocky says of Joe, who's currently out. "He was so full of hope and light. We totally disregarded the fact that he was homeless. What mattered was that he had a voice and I knew that the world needed to hear it."

It's also clear that Rocky sees Joe as a kindred spirit. "He has so many chicks, man," Rocky says. "It's weird, because he always had chicks but... Jesus, man. I'm impressed because I never seen someone get chicks like him – unless they were A$AP."

Meeting Joe in London just one of the reasons Rocky has come to think of the capital as his adopted home. He recorded 15 of 'At.Long.Last.A$AP''s 18 tracks in the city, either at Dean Street or Red Bull Studios. It had been his dream to come to the city since he was 14. "I really love it, man," he says. "I don't know what it is. The energy kinda reminds me of New York, but better."

Rocky has built a circle of London-based friends and collaborators that takes in everyone from cloud rap crew Piff Gang to Sam Smith, who he ran into late last night at Soho House. "Coming here feels nostalgic to me," he says. "There's some sort of connection, like I belong here. I can't really explain being from somewhere else and claiming another place! I never thought I would have to explain that in life, but apparently here we are."



A$AP Rocky: Not troubled by the smoking ban

**Rocky was born** in Harlem, New York, named Rakim Mayers after hip-hop legend Rakim. He made his name with the woozy 2011 mixtape 'Live.Love.A$AP', which demonstrated his ability to assimilate numerous rap styles, while also introducing the rest of Harlem's A$AP Mob (including rappers A$AP Ferg and A$AP Nast) to the world. His major label debut, 2013's 'Long.Live.A$AP', was a more conventional affair, spawning international mega-hits 'Fuckin' Problems' and Skrillex collaboration 'Wild For The Night' (62 million and 42 million YouTube views respectively). Yet Rocky's new record 'At.Long.Last.A$AP' feels like another left-turn. This is deliberate: he's intent on rejecting the pop world he courted on his last album.

"Think about where mainstream is, and how far from mainstream my music is," he says. "The biggest artists have to make pop music. I know how to make that music, I just hate it. Pop sounds like some Space Jam bubblegum fucking shit. If you listen to my first mixtape and you listen to the last album, they kind of connect. That middle project had a few mainstream joints on there. Whatever. I had a song with Florence + The Machine on there ['I Come Apart']." He gives the impression that the Florence collaboration was a label exec's idea of what he should be doing to cross over, whereas the collaborators on his new album were strictly hand-picked – even Rod Stewart, who he calls a "jiggy motherfucker".

Rocky draws languidly on the blunt. While smoking weed every day isn't rare in the rap world, his musical experimentation has been coloured by the embrace of more psychedelic drugs. "LSD freed me from a lot," he explains. "Where I come from, recreational drugs are like marijuana or something like that. Shit like acid is foreign. Only white people do it, that's the mentality in the hood."

He's telling me the story of the first time he had an acid trip when he's interrupted by a knock at the door.

"This is the infamous Joe Fox," says Rocky, by way of introduction.

"Are you doing an interview?" Joe asks.

"Yeah, but sit down, chill," says Rocky. "It's good vibes, man."

Fox spots the blunt. "Oh, it's lit."

"It's always lit. You know it's always lit," chides Rocky. Joe sits down on the sofa, but barely has time to get

A$AP Rocky in his central London hotel suite

comfortable before Rocky asks: "So you fuck both of them bitches last night?"

"Just one," says Fox.

"Ahh, shit!" sighs Rocky. "It's weird, motherfuckas don't just want to be fucking one bitch no more. It's two or better."

"You have to remember that that's not how society does it," laughs Fox. "Sometimes you're like: 'Oh yeah, threesomes aren't normal'."

"You want to know something though?" asks Rocky. "I think threesomes are normal now."

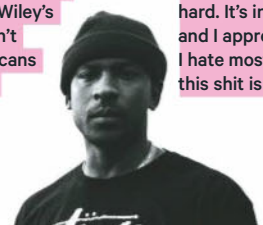
"They're normal to you," says Fox.

"I'll tell you this much," says Rocky, "before I was famous, they weren't normal but I damn sure was trying every chance I got, and I got lucky sometimes. Now it's common. It's just sex, man. I love a woman with confidence who's comfortable with her sexuality. I'm a weirdo: I don't want a virgin. I don't. That's boring.

## A$AP ROCKY'S TOP THREE LONDON TUNES

**Skepta feat. Young Lord**
It Ain't Safe
"This shit just sounds hard. The beat sounds like it's from '95. I also like Novelist and Giggs. I think Wiley's dope too. I don't know if Americans will get them, though."

**Kiesza**
Hideaway
"She's from Canada, but I hear this all the time in London. It's dope as fuck! That shit is hard. It's in a lane of its own and I appreciate the sonics. I hate most pop music, but this shit is different."



JORDAN HUGHES, LAURA PALMER

# "I know how to make pop music, I just hate it"

## A$AP Rocky

You're gonna cheat on that girl, man. What about a girl that's open-minded? What about a girl who knows that you're a man and sometimes you might slip? I need to be honest enough to be able to tell that girl: 'I messed up last night and I fucked another girl'. I don't expect it to be OK, I expect repercussions, but I expect the friendship to be able to stand it."

Rocky's talk of women and sex is not held back by the recent furore over his song, 'Better Things', which contained the following lyrics: "*I swear that bitch Rita Ora got a big mouth/Next time I see her might curse the bitch out/Kicked the bitch out once cause she bitched out/Spit my kids out, jizzed up all in her mouth and made the bitch bounce*". He must have known how nastily misogynistic those lines are, so was he expecting the repercussions?

"I thought it was going to be like the '90s," he shrugs, "and people would let art be art."

He laughs at his own faux-naivety, but continues: "You know, when you had Eminem saying all types of shit, he didn't have to explain that shit in interviews or on the radio or shit. People just said what they said and you had to listen to the next song to hear how they felt."

Does he understand why people call him a sexist? "No, not at all. I think it's a misunderstanding. When I talk about an experience I've had with a woman, I'm talking about an experience. That's that. I don't go around saying women are just hos. Do I think they're less of a person compared to a man and the human race? No."

Rocky argues that he doesn't even talk about sex that often. "I do love bad bitches, I do have a fuckin' problem, but that's really old. The only time I talked about orgies in the press was that one time doing LSD at SXSW. That was a big deal because I was high. Man, it was incredible."

How often does he sleep with a new woman?

"I don't fuck a new chick every night..." Rocky seems genuinely unsure. "...do I, Joe?"

"If you average it out, man," replies Fox, sagely. "Sometimes I think you do that shit to be time effective. You'll sleep with six girls in a night just so you can work for five days."

That's too big a claim even for Rocky's ego. "Nah, he's lying! I do not sleep with six girls a night. I might sleep with three girls at once *on occasion*, but not every day. That's lying on my own penis if I said that."

**When he reflects** on his behaviour, Rocky suggests he's motivated by a sense of mortality – particularly after the deaths of his father at the end of 2012, and his friend and collaborator A$AP Yams, who died in January this year. "I'm 26 and people try to pressure me to be like this role model," he says. "I'm not no role model because I'm not perfect. I'm only human. When you ask a guy who's 26, who's been famous for barely three years, really, and who lost his father and his best friend and Robin Williams in that whole time period... I look at life like I need to be having motherfuckin' orgies!"

As such, he's reluctant to comment on politics. Referring to his recent talk at the Oxford Union, he says: "I was asked a question about whether I think it's important for an artist like me to talk about what's going on in Ferguson and Baltimore, and the police brutality towards urban people in America. I was like: 'I have an opinion on that, but as far as the subject matter, I don't really think that's something I should be talking about unless I'm making a difference'. I was in London recording the whole time this shit has been going down. For me, I'm in it because obviously I'm from America, my people are from America and I'm black, but at the same time my reach isn't only to them. If I have a responsibility, it wouldn't only apply to black people. Right now, why are people trying to pressure me to be a fuckin' spokesperson when in reality my art reaches out to all people of different backgrounds? The culture, the movement, is bigger than one race."

So what does Rocky see as his artistic responsibilities? "It's my responsibility as a black man and as an artist to inspire and to make a way and shed light on how to be successful or artistic and express yourself to the youth. That's what my job is."

Rocky feels at home doing that job in London. Here in Britain, he's found plenty of like-minded souls willing to indulge his appetite for sex, drugs and making trippier music. While recording 'At.Long.Last.A$AP' he stopped worrying about trying to please the world. "If people like pop music, and the masses love it apparently, then I think the masses like shitty music. How many billion people were listening to 'Gangnam Style'? This album I think is dope. I think it's hard. Either you like it or you hate it, and that's fine. I don't expect everybody to like it."

He drops the blunt into a fine china teacup. "A$AP Rocky is not for everybody, clearly." ■

**Sam Smith**
Stay With Me
"Sam is beyond words. I'm so thankful that the Lord blessed us with such an incredible artist for my era and my generation. He's amazing. He's the same guy he was before he blew up. The same fucking dude. Nothing changed."

# Reviews

# The Chemical Brothers
# Born In The Echoes

**With guests including Beck and St Vincent, the re-energised dance duo marry twisted electronica with psychedelia**

The Chemical Brothers are arguably one of the most important groups in dance history. Tom Rowlands and Ed Simons' peerless 'Dig Your Own Hole' introduced rock and psychedelia to dance music's palette in 1997, and they pioneered combining indie vocalists with big beats on scorching Noel Gallagher collaborations 'Setting Sun' (1997) and 'Let Forever Be' (1999).

But for a while in the 2000s, they threatened to become one of the most predictable. During an underwhelming run from 2002's 'Come With Us' to 2007's 'We Are The Night', you knew what to expect: guest singers like Kele Okereke ('Believe') or Richard Ashcroft ('The Test'), and mass-appeal beats. Their music remained enjoyable, in a frenetic kind of way, but it lacked the innovation of their first records. Consequently, 2010's 'Further', a record that saw them ditch the guests in favour of something deeper, darker and weirder, was very welcome indeed.

Collaborators return for 'Born In The Echoes', the pair's eighth album. But here the Brothers largely bend the singers to their will, their voices subservient to the power of the songs. St Vincent's contribution to 'Under Neon Lights', for example, is chilling ("*And she moves to suicide/In and under neon lights*"), her voice eventually cut to electronic shreds and fed stuttering back into the mix like a malfunctioning car alarm. They pull a similar trick with London singer Ali Love on 'EML Ritual', his vocals pitch-shifted to create the unsettling effect of too many late nights, echoing lyrics about losing your mind. These two tracks brilliantly marry 'Further''s brooding electronica with the unsettling feel of the darkest psych-rock. But the real highlights are those

that sound least like anything they've done previously, as they burrow further down the rabbit hole, emerging somewhere between early Pink Floyd, minimal techno oddball Ricardo Villalobos and early experimental London electro group White Noise.

'I'll See You There' takes them closer than ever to the psychedelic touchstone of The Beatles' 'Tomorrow Never Knows' by combining ferociously funky electronic drums with spectral effects. The result sounds like a Tame Impala jam fed through the Chems' motherboard. 'Taste of Honey' is odder still, coming on like a rare seven-inch from 1968; a droning psych-pop tune punctuated by distressed violin and the sound of a bee. 'Born In The Echoes' (featuring Cate Le Bon), meanwhile, brings to mind someone practising loudly on a new synth over Broadcast's 'Pendulum'.

This section of electro-psych wonder culminates in 'Radiate', a brutally touching digital torch song that sounds like Daft Punk coming to terms with a particularly nasty break up, all electronic fuzz, wonky orchestration and heartfelt vocals from Rowlands ("*What is this/That I can see?/Just radiate/Your love to me*"). It would be the perfect ending but instead, it gives way to the underwhelming 'Wide Open', which marries a burbling house beat to Beck's melancholic vocal. Built on chunky beats, 'Go' (with Q-Tip) is a banger, but is let down by some faux inspirational gunk ("*No time to rest/Just do your best*").

Thankfully, it doesn't matter too much: 'Born In The Echoes' is a bold reinvention of the Chemical Brothers' sound, pushing the late-period renaissance that 'Further' heralded to somewhere dark and twisted. ■ BEN CARDEW

**8**

## CHEMISTRY LESSONS

The Chemical Brothers' varying success with collaborators

**THE GOOD**
**Noel Gallagher**
Setting Sun 1996
Noel often played this Number One hit on his acoustic during Oasis' 'Be Here Now' tour of '97-'98. He later guested on 1999's 'Let Forever Be', which also cribbed its drumbeat from The Beatles' 'Tomorrow Never Knows'.

**THE BAD**
**Richard Ashcroft**
The Test 2002
"*Can you hear me now?*" Ashcroft warbled just that bit too loudly on this 2002 track, which confirmed that Ashcroft minus The Verve could be a testing proposition.

**AND THE UGLY**
**The Magic Numbers**
Close Your Eyes 2005
Look, The Magic Numbers were a big deal in 2005. It's just unfortunate that this collaboration sounds pretty much like all other Magic Numbers songs – perfectly pleasant but unlikely to shake your foundations.

### ▶THE DETAILS

▶**RELEASE DATE** July 17 ▶**LABEL** Virgin EMI ▶**PRODUCER** The Chemical Brothers ▶**LENGTH** 52:25 ▶**TRACKLISTING** ▶1. Sometimes I Feel So Deserted ▶2. Go (feat. Q-Tip) ▶3. Under Neon Lights (feat. St. Vincent) ▶4. EML Ritual (feat. Ali Love) ▶5. I'll See You There ▶6. Just Bang ▶7. Reflexion ▶8. Taste Of Honey ▶9. Born In The Echoes (feat. Cate Le Bon) ▶10. Radiate ▶11. Wide Open (feat. Beck) ▶**BEST TRACK** Radiate

## MORE ALBUMS

**Mbongwana Star**
**From Kinshasa**
World Circuit

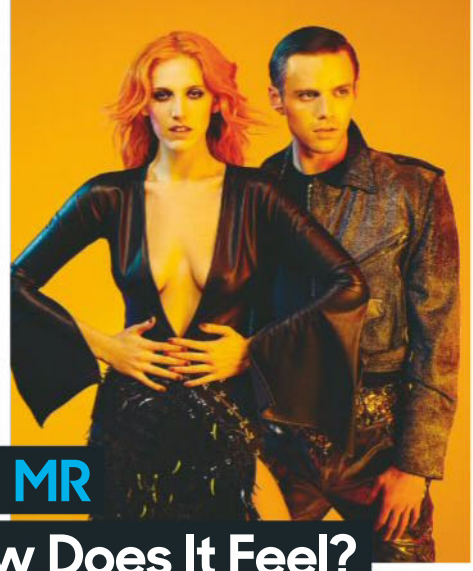
Congolese musicians Coco Ngambali and Theo Nzonza were living with polio on the streets of Kinshasa until the success of their band Staff Benda Bilili took them around the world in 2009. When that group split in 2013, Coco and Theo launched Mbongwana Star. This new seven-piece is a thrilling coming together of Coco's songwriting, a younger generation of street musicians and production from Liam Farrell (aka Doctor L), who has collaborated with Tony Allen. Their debut is a revelation, moving from the gently swaying 'Coco Blues' to the irresistible rhythms of 'Suzanna' and 'Malukayi'. At its best (the dirty groove of 'Kala') this joyous carnival of sound is underpinned with a throbbing electronic heartbeat. ■ KEVIN EG PERRY

**8**

**Ratatat**
**Magnifique** XL

Brooklyn instrumental duo Ratatat have spent four years recording the follow up to 2010's 'LP 4' in piecemeal style. An expensive kind of piecemeal, mind: Mike Stroud and Evan Mast recorded in multiple studios, including one in Jamaica. 'Magnifique' sounds – wait for it – piecemeal and expensive, cycling through disco, yacht rock and Van Halen-gone-chillwave synth-metal. The pair conjure up ample opportunity to bust out air guitar ('Abrasive'), bass ('Cream On Chrome') and synth ('Nightclub Amnesia') but, ultimately, 'Magnifique' sounds less like four years' hard work than a set of song sketches with ideas above their station. ■ NOEL GARDNER

**5**



## MS MR
## How Does It Feel?

**A glossy pop sheen can't hide the unease on Lizzy Plapinger and Max Hershenow's second album**

As co-founder of New York label Neon Gold – which has released records by Haim, Charli XCX and Marina & The Diamonds – Lizzy Plapinger deals in bold pop hooks on a daily basis. It's a role she carries into MS MR, the band she formed with producer Max Hershenow in 2011. The duo's second album (following 2013's dreamy 'Secondhand Rapture') is coated in glossy pop sheen, but it's also full of depth and nuance. They tackle romantic upheaval ("*How does it feel with my teeth in his heart?*" asks the sleek title track), feeling lost (the jazzy piano and snapping beats of 'Tunnels') and existential crisis ("*When your skin doesn't feel like home/And I don't wanna break down and feel alone*", 'Wrong Victory'). MS MR might lack some of the extrovert star quality of the acts Plapinger usually signs, but 'How Does It Feel' is an emotional ride that shows she has plenty of her own worth sharing. ■ RHIAN DALY

**7**

### ▶THE DETAILS

▶**RELEASE DATE** July 17 ▶**LABEL** Columbia ▶**PRODUCER** MS MR, Zach Nicita ▶**LENGTH** 38:38 ▶**TRACKLISITNG** ▶1. Painted ▶2. Criminals ▶3. No Guilt In Pleasure ▶4. Wrong Victory ▶5. Tripolar ▶6. How Does It Feel ▶7. Tunnels ▶8. Leave Me Alone ▶9. Reckless ▶10. Cruel ▶11. Pieces ▶12. All The Things Lost ▶**BEST TRACK** Painted

**Vinyl Williams**
**Into** Company Records

Visual artist and video director (for Unknown Mortal Orchestra) Vinyl Williams' music bridges bedroom chillwave and multimedia art. Last year's 'Trance Zen Dental Spa' EP, a team-up with label boss Toro Y Moi, was released as a bundle of BitTorrent files. Second album 'Into' is a rich mix of glowing electronics and hazy vocals underpinned by soft basslines and shuffling rhythms. While possessing a stained-glass beauty, it's maddeningly vague, with the 25-year-old's indistinct voice submerged beneath flowing synth textures. 'Zero Wonder' adds vinyl crackle and 'Axiomatic Mind' a Latin shuffle, but it all slides away like petrol rainbows on a puddle. Pretty but ephemeral. ■ STUART HUGGETT

**6**

### Alden Penner
**Canada In Space EP**
City Slang

Montreal indie-pop trio The Unicorns split in 2005, two years after releasing 'Who Will Cut Our Hair When We're Gone?', their shambolic but brilliant first – and only – album. The band reformed last year for a tour, but this five-track EP sees frontman Alden Penner – who has sporadically released solo work since the breakup – shift his focus back to solo matters. Inspired by Dutch nonprofit organisation Mars One, which aims to see humans establish a colony on the red planet by 2027, 'Canada In Space' is wonderfully idiosyncratic. The sprawling 'Meditate' – which features *Juno* actor Michael Cera on backing vocals – may be the best thing Penner's done outside of The Unicorns.

■ LUKE MORGAN BRITTON **8**

### Teen Men
**Teen Men** Bar/None

Calling all concept designers and visual operators, your time is now! In this cross-platform world, Teen Men prove you can be in the band. The Delaware group's four members comprise ex-Spinto Band's Nick Krill and Joe Hobson, and artists Albert Birney and Catharine Maloney, who concoct onstage visuals. The audio side collected on this debut album is artfully coiled, Vampire Weekend worldpop featuring slick-yet-wonky toybox takes on VW's 'Campus' ('It's All Rushing Back'), synthpop lullabies ('Township (Not Sure)') and what sounds like the war dance of the jungle tribe of the Philippakis ('New Kind'). Inspired stuff, plus it'll compel hipster types to burst into their local craft ale pub gibbering "I'm obsessed with Teen Men!" Arf.

■ MARK BEAUMONT **7**

# Donnie Trumpet & The Social Experiment
# Surf

## A jazzy, optimistic and guest-packed album from Chance The Rapper and his band

Initially thought to be the follow-up to Chance The Rapper's 2013 second album/mixtape, 'Acid Rap', 'Surf' has come out as something unexpected. Its first offering – 'Sunday Candy', released last November – was billed to Donnie Trumpet & The Social Experiment (Chance's touring band), as 'Surf' is, but was actually a very personal Chance track about his grandmother. You guessed that this most reluctant of new rap stars was hiding within a band with a nominal, different leader, but 'Surf' proves to be a truly collaborative effort, forsaking individuality for something more universal and beyond even the membership of The Social Experiment – comprising Chance, trumpet player Donnie, drummer Greg Landfair Jr, keyboardist Peter Cottondale and producer Nate Fox.

The list of guests here is almost absurd, but even the big hitters – Erykah Badu ('Rememory'), Big Sean ('Wanna Be Cool'), J Cole ('Warm Enough'), Janelle Monáe and Busta Rhymes ('Slip Slide') – congregate in the background with new-school artists like Joey Purp, BJ The Chicago Kid and Lili K becoming part of a record that feels more like a movement than the kind of album that crowbars in features to help secure crossover play. After all, 'Surf' was given away on iTunes in America – just as the independent music sector and Taylor Swift were hammering Apple for its now-reversed policy of not paying artists during free, three-month trials on Apple Music.

Opener 'Miracle' sets the tone for what becomes a meticulously crafted, jazzy and optimistic record – more in line with the cosmic positivity and self-righteousness of Seattle hip-hop duo THEESatisfaction's recent album, 'EarthEE' than it is with the political ire of Kendrick Lamar's 'To Pimp A Butterfly' or D'Angelo's 'Black Messiah', although there are strong similarities. "*If it's a miracle, to be alive and well/If we fell, we feel we'd be OK*", 'Miracle' begins, before, on 'Slip Slide', Busta Rhymes dissolves all ego to state in the intro: "*Heyyo, Mr Chance The Rapper, I greatly appreciate the way you roll out the red carpet, allowing me to articulate myself, and now I stand on my own two below me. Yeah!*" And so 'Surf' continues – infectious, light and upbeat, but never inane. It begs you to feel included, and wide awake.

■ PHIL HEBBLETHWAITE **8**

### ▶THE DETAILS

▶**RELEASE DATE** Out now ▶**LABEL** Self-released ▶**PRODUCER** The Social Experiment ▶**LENGTH** 51:34 ▶**TRACKLISTING** ▶1. Miracle ▶2. Slip Slide (feat. BOB, BJ The Chicago Kid, Busta Rhymes, Janelle Monáe and The O'My's) ▶3. Warm Enough (feat. J Cole and NoName Gypsy) ▶4. Nothing Came To Me ▶5. Wanna Be Cool (feat. Big Sean, Jeremih and KYLE) ▶6. Windows (feat. Raury and BJ The Chicago Kid) ▶7. Caretaker (feat. DRAM) ▶8. Just Wait ▶9. Familiar (feat. King Louie and Quavo) ▶10. Smthnthtlwnt (feat. Saba) ▶11. Go (feat. Jesse Boykins III, Mike Golden & Joey Purp) ▶12. Questions (feat. Jamilia Woods) ▶13. Something Came To Me ▶14. Rememory (feat. Erykah Badu) ▶15. Sunday Candy (feat. Jamilia Woods) ▶16. Pass The Vibes (feat. Eric Butler) ▶**BEST TRACK** Sunday Candy

### Bon Voyage Organisation
**Xīngyè EP** Disque Pointe

For this second EP, Adrien Durand – the producer and bassist at the centre of Gallic disco troupe Bon Voyage Organisation – infuses futuristic space-age atmospheres, inspired by Italian composer Vangelis' masterful score for Ridley Scott's sci-fi epic *Blade Runner*, with elements of Afrobeat and world music. 'Love Soup' is sleek and sexy, elevated by an insistent, high-pitched synth drone cutting through its languid bass groove, as Chinese pop star Li Lijuan lends the track an added poise and grace with her elegant vocal. Sparse and eerie closer 'Lùjìng' shows Durand can do much more than simmer though, but 'Shenzhen 5' is 'Xīngyè"s ace – a remarkable, galloping mix of African percussion and disco-funk.

■ RHIAN DALY **8**

### Fred Abbott
**Serious Poke** Lojinx

'Serious Poke' is the solo debut from ex-Noah And The Whale guitarist Fred Abbott. Just as his old band explored American drive-time radio on their final album, 2013's 'Heart Of Nowhere', Abbott's debut nods heavily to Tom Petty and Bruce Springsteen, with barely a trace of his folk roots to be found. 'Learn About Love' is the best thing here, built on a greasy, muscular riff and booming percussion. But the rest of the record – which features contributions from Abbott's former bandmates – is unconvincing. 'Funny How Good It Feels' is a mess of clichéd lyrics ("*Life goes on/Tomorrow's another day/I'll be OK*"), and 'Hollywood"s insipid tale of driving a vintage Rolls-Royce evokes the back room of a provincial pub, rather than the American open road.

■ ANDY WELCH **5**

# Reviews

## TAU
**Wirikuta EP** Fuzz Club

Dublin-born musician Shaun 'Nunutzi' Mulrooney has dabbled in freaky psychedelia as a member of Icelandic experimentalists Dead Skeletons, but his TAU solo project is easily his weirdest work yet. Written while spending time with inhabitants of the desert of Real De Catorce in Mexico, this debut EP comprises five songs inspired by Aztec tradition. Opener 'Huey Tonantzin' is Mulrooney's version of a famous tribal song, built on a skipping acoustic riff and chanted vocals. The six-minute 'A Wink To The Elements' shares a trippiness with Swedish psych troupe Goat, but is marred by grating vocals. 'The Trickster' atones, a fug of reverb-slathered guitars and disorientating effects.

**7**

■ BEN HOMEWOOD

## Triptides
**Azur** Requiem Pour Un Twister

Triptides originally hail from Bloomington in landlocked Indiana but have recently upped sticks for sunnier Californian climes. Led by the daydreaming vocals and rippling guitars of Glenn Brigman and Josh Menashe, the lightweight songs on this fourth album waft along like an even more carefree Mac DeMarco. Effervescent highlights 'Wave' and 'Hideout' are as coolly refreshing as a splash in the ocean and 'Don't Ask Me Why' and 'Translucent' ("*Floating down the street/Are we where we're meant to be?*") are both effortlessly breezy. A serenely laid-back mood prevails, although the hopelessly lovelorn 'Not Mine' is more wimpy than it is whimsical. While the blue skies are here, though, Triptides are definitely a undemanding pleasure.

**6**

■ STUART HUGGETT

## Pit Ponies
**Magnificent Second Occupation**
Trashmouth

Hearing Pit Ponies frontman Euan Hartley slur "*Debawwwwchery by the sea*" on 'Chasing Skirt', the closing ballad on this second album, might create an unsavoury impression of the Upminster five-piece. Add to that their kinship with labelmates Fat White Family (who frequently invite them to play at their clubnights) and you might think Pit Ponies a pretty dastardly proposition. These 12 songs say otherwise. Written above a charity shop, they are made of surf-rock licks, blasting organ and chatty delivery from Hartley ("*I've been feeling so let down*", he admits on the endearing 'Mountains'). Sham 69 and Blockheads influences are prominent, particularly on 'Life Part II', but it's the album's melodies that stand out.

**8**

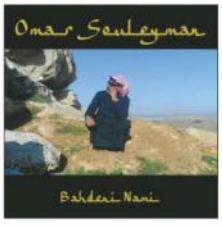
■ BEN HOMEWOOD

# Omar Souleyman
# Bahdeni Nami

**The second album from the Syrian wedding singer feted by Damon Albarn and Björk lacks the boldness of his early work**

It would be unfair to make out Omar Souleyman as some kind of novelty turn, but moustachioed Syrian wedding singers don't tend to break on the world stage terribly often, let alone stick around when they do. Nine years have passed since globetrotting American label Sublime Frequencies released 'Highway To Hassake', a compilation of Souleyman's insanely catchy dabke disco that introduced him and his group to Western audiences. Since, the fortysomething bandleader has been feted by Damon Albarn and Björk and slayed crowds from Womad to Field Day, largely by playing exactly the same music that's sold on cassette through kiosks in his native Syria.

Souleyman's second studio album proper, 'Bahdeni Nami', can be seen as a sort of branching out. The constituent parts – mournfully emotive Arabic song, drum machines set at a mad prance and bright scrawls of saz (a Turkish stringed instrument) – are all present and correct, but joining up here are a number of guest producers who nudge his mash of folk tradition and electronic experimentation in new directions. Four Tet – who produced 2013's 'Wenu Wenu' – treats 'Bahdeni Nami' with a bright, lustrous sheen. Dutch producer Legowelt laces the title track with sleazy, pulsating acid textures. Modeselektor turn the emphasis on the giddy, driving percussion on the album's two longest and best tracks, 'Leil El Bareh' and 'Enssa El Aatab'.




No-one disgraces themselves, and it's worth mentioning that – title track aside – nothing feels like a radical update of Souleyman's formula. But the shifts in sound gives 'Bahdeni Nami' the slightly jumbled sense of a remix album, rather than a standalone body of work. Elsewhere, a self-produced number, 'Darb El Hawa', takes a more moody, downbeat tone. Some elegantly weepy saz plucks at the heartstrings, but ultimately it's a reminder that Souleyman's music is at its most thrilling when pumping out with wild abandon.

'Bahdeni Nami' isn't a bad record, exactly, but it's not quite the best place to crack into Souleyman's catalogue (which, if you believe estimates, stretches to a mindboggling 500 recordings). Maybe we're being greedy: Souleyman popped up with a sound like nothing else on the planet, and now we want him to innovate again? Still, he's got the technology, and he's got the collaborators. With some bolder moves, the world remains his for the taking.

**6**

■ LOUIS PATTISON

### ▶THE DETAILS
▶**RELEASE DATE** Jule 24 ▶**LABEL** Monkeytown ▶**PRODUCERS** Four Tet, Modeselektor, Legowelt, Gilles Peterson ▶**TRACKLISTING** ▶1. Mawal Menzal ▶2. Bahdeni Nami ▶3. Tawwalt El Gheba ▶4. Leil El Bareh ▶5. Darb El Hawa ▶6. Enssa El Aatab ▶7. Bahdeni Nami ▶**BEST TRACK** Enssa El Aatab

## Iron And Wine & Ben Bridwell
**Sing Into My Mouth**
Brown

Aside from a folk rendition of Talking Heads' 'This Must Be The Place (Naive Melody)' – this collaborative offering from Iron And Wine's Sam Beam and Band Of Horses' Ben Bridwell comprises an odd selection of cover versions. However, they manage to pull off a hazy rendition of Sade's 'Bulletproof Soul', coming over like Crosby, Stills, Nash & Young sliding into an early 1990s jazz bar while 'No Way Out Of Here' – originally by 1970s country rockers Unicorn – trots along with an authentically proggy propulsion. Elsewhere, Spiritualized's 'The Straight And The Narrow' becomes a hillbilly shuffle and JJ Cale's 'Magnolia' a reverb-soaked cowboy ballad. Subtly surprising.

**7**

■ LEONIE COOPER

# Want NME delivered to your door every week and pay less per issue than in the shops?

SUBSCRIBE NOW FOR **£1.60 AN ISSUE*** AND WE'LL THROW IN iPAD/ iPHONE ACCESS AND EXCLUSIVE SUBSCRIBER REWARDS FOR FREE

## WHY SUBSCRIBE?

▶Round-up of the biggest music news delivered to your door weekly ▶See in-depth features on the greatest artists before anyone else does ▶Immediate access to the digital edition of *NME* ▶Massive coverage of the hottest dates in the music calendar

Monthly extras. **Exclusive for subscribers.**

Rewards

Subscribe today and join Rewards for free to get even more from your magazine. Handpicked offers, unique giveaways and unmissable prizes – exclusive for subscribers.

Join Rewards at **nme.com/rewards**

The *Rewards* scheme is available for all active print subscribers of magazines published by Time Inc. UK, free of charge. It is also available to digital subscribers as long as the subscription has been purchased directly through the publishers at magazinesdirect.com. Only the recipient of the subscription is entitled to access *Rewards*. While most offers are only available in the UK, some will be open to subscribers based overseas. Full terms and conditions are available at mymagazinerewards.co.uk

OFFER ENDS 31/07/2015

**WWW.NMESUBS.CO.UK/16R**

OR CALL ON **0330 333 4555** QUOTING CODE **16R**

**Lines are open between 8am and 9pm, 7 days a week – UK time**

*Offer opened to new subscribers only. Final closing date for all orders is 31st July 2015. Please allow up to 6 weeks for delivery of your first subscription issue, 8 weeks for overseas orders. The free digital version can be withdrawn at any time during the subscription period. Direct Debit offer is available to UK subscribers only. The full subscription rate is for 1 year (51 issues) and includes postage and packaging. If the magazine ordered changes frequency per annum, we will honour the number of issues paid for, not the term of the subscription. Credit/debit card charges will be taken in sterling. For full terms and conditions please visit www.magazinesdirect.com/terms. For enquiries and overseas rates contact magazinesdirect@quadrantsubs.com or call +44 330 333 0233.

# FILM

# Love & Mercy

## New biopic explores the genius – and inner turmoil – behind Brian Wilson's music

Paul Dano (right) as Brian Wilson

Brian Wilson is directly responsible for some of the most joyous, life-affirming and groundbreaking pop music in history. His legendary status is assured by the enduring majesty of his songwriting ('California Girls', 'Surfin' USA', 'Help Me, Rhonda' – the list goes on and on) – but there's a whole lot more to the Beach Boy's story than that.

Directed by *12 Years A Slave* producer Bill Pohlad, this biopic was originally proposed in 1988. Made with the approval of Wilson himself, it skips between two pivotal periods in his tumultuous life, with a different actor tackling each era.

A convincing Paul Dano (who worked with Pohlad on *12 Years A Slave*) takes on the role in the mid '60s, when Wilson's creativity is at its most fertile. Inspired by what The Beatles are coming up with across the Atlantic ('Rubber Soul', 'Revolver'), we see him put masterpieces 'Pet Sounds' and 'Good Vibrations' together, his work elevating him from capable surf-pop hack into a 'serious' artist.

However, this competitive bout of one-upmanship causes friction with bandmate and cousin Mike Love (Jake Abel, *The Lovely Bones*) who seems more interested in commercial success than artistic development, as well as the disapproval of his controlling father and former manager Murry (Bill Camp, also from *12 Years A Slave*), who in one particularly vicious scene, mocks Brian's 'God Only Knows', calling it a "suicide note".

▶DIRECTOR
Bill Pohlad
▶IN CINEMAS July 10

These battles, along with various kinds of psychedelic mind expansion fashionable at the time (such as Wilson's reputed LSD and marijuana consumption), are signposted as factors in causing the long-term damage we witness affecting the life of older Brian, circa 1985. Here, Dano hands over to *High Fidelity*'s John Cusack – who, although he looks nothing like Wilson (or Dano for that matter), captures his endearingly childlike but fearful nature. We see him in the early stages of his relationship with car saleswoman and (SPOILER ALERT!) future wife Melinda Ledbetter (Elizabeth Banks). Ledbetter attempts to wrestle some control of Brian's life back for him after he falls under the spell of Dr Eugene Landy (a comically malevolent turn from *Sideways*' Paul Giamatti), who treats his patient much like his father did: an insidious presence seeking to use him for his own needs.

This section, essentially a love story where good triumphs over evil, provides a neat story arc. But it feels less essential than seeing Dano's Wilson at work in the studio, having left his brothers and Love to tour the world. The period detail is breathtaking – we see painstaking recreations of studio sessions (with dialogue lifted from archive recordings), TV shows and album shoots. But, of course, it's all about the heavenly music. ■ ALAN WOODHOUSE

**8**

CINEMA

### Housebound

A dry, *Shaun Of The Dead*-style take on comedy horror, the directorial debut from New Zealander Gerard Johnstone follows petty criminal Kylie Bucknell (Auckland actress Morgana O'Reilly) after she's placed under house arrest. The story unfolds in predictable style – Kylie is sent back to her creepy childhood home, mysterious noises start to occur and all is not as it seems – and *Housebound* revels in cliché. When the lights turn off to the sound of slasher-flick violins, the screen stays dark for 60 seconds as Kylie's mother feels around for the switch. When Kylie is startled by a crash, the falling object that prompts her "Oh Jesus!" exclamation is a figurine of Jesus. *Housebound* pulls off silly and smart in a genre in which it's difficult to marry the two. ■ LISA WRIGHT

**8**

CINEMA

### Terminator Genisys

James Cameron, director of the first two *Terminator* films, has called this fifth instalment (directed by *Thor: The Dark World*'s Alan Taylor) a "renaissance". But despite his endorsement and Arnie Schwarzenegger's return to the iconic role, *Terminator Genisys* disappoints. A confusing plot sees Kyle Reese (*Divergent*'s Jai Courtney) sent back to 1984 to protect Sarah Connor (*Game Of Thrones*' Emilia Clarke), only to find she's already a hardened warrior on a mission to prevent a future disaster, flanked by her cyborg guardian (Schwarzenegger). There are some passable CGI action sequences, but sadly the best moment comes when Arnie delivers a tame penis joke in his trademark deadpan style. We won't spoil that for you here. ■ NICK LEVINE

**4**

CINEMA

### Magic Mike XXL

For unknown reasons, this sequel to 2012's *Magic Mike* doesn't feature Matthew McConaughey. Perhaps, following his Best Actor Oscar in 2013 for *Dallas Buyers Club*, he's decided he no longer needs to star in films set in the world of male stripping. Otherwise, *Magic Mike XXL* delivers on its title by offering a hell of a lot more shots of dollar bills and greased-up gyrating crotches than its smarter predecessor. Its flimsy plot follows retired stripper Mike (Channing Tatum) as he rejoins his old buddies on a road trip to one last male entertainers' convention, but *Magic Mike XXL* amounts to little more than a series of set-pieces placing studs in semi-comical scenarios, including a mansion owned by a horny divorcee (a scene-stealing Andie MacDowell). It's raucous and entertaining, but shallow. ■ NICK LEVINE

**6**

CINEMA

### The Wonders

On a ramshackle farm in a desolate region of northern Italy, a German/Italian family eke out a living keeping bees. Their level-headed centre of gravity is teenager Gelsomina, but when a TV game show crew turns up looking for contestants, the family's precarious balance is rocked. The excellent Maria Alexandra Lungu, in her first film role, plays Gelsomina as wise and world-weary yet with a painful shyness to every scene, and a pre-Bond Monica Bellucci brings depth as well as glamour to TV host Milly. Writer-director Alice Rohrwacher (*Corpo Celeste*) blends documentary style with her coming-of-age narrative, but at its heart the film is a compelling meditation on individual lives rowing against history's tide. ■ ANGUS BATEY

**7**

NME GIG OF THE WEEK

## Essex indie rapper Jordan Cardy destroys the kitchen at a chaotic house party gig

PHOTO: EMMA VIOLA LILJA

It's after midnight in the kitchen of a terraced Manchester house, and Jordan Cardy (aka Rat Boy) is crammed against a washing machine. His three-piece band are squished by the cupboards, and a spliff-puffing crowd are close enough to be speckled by the spittle of his motormouth indie rapping. Opener 'Money' recalls early Jamie T, before the 19-year-old incites a maelstrom of flailing limbs with an impromptu version of Nirvana's 'Smells Like Teen Spirit', with Hazza – of local band Flesh, who live here – on vocals. Guitarist Harry Todd's instrument is emblazoned with a "Fuck UKIP" sticker and 'Sign On' shows political edge ("*Kids out in the rain/Drain on society*"), but tonight is all about chaos. Closer 'Stick Up Kids' provides a suitably messy ending as fans grab the mic to scream the lyrics. ■ GARY RYAN

9

# Rat Boy

## Fallowfield house party, Manchester

### Tuesday, June 23

Rat Boy playing in Fallowfield, Manchester

# Drake/ Public Enemy

**Wireless Festival**
**Finsbury Park, London**
**Sunday, June 28**

## Two generation of hip-hop collide in north London for a righteous, inspiring night

Just before half past seven, Chuck D rolls onstage to blaring sirens, the audience greeting him with raised fists. "Real hip-hop's in the house!" he bawls as two khaki-clad members of Public Enemy's dance group S1W march in circles. Hype man and living cartoon Flavor Flav bounds into view, dragging his trademark clock necklace from beneath a Mike Tyson hoodie – a pantomime gesture that draws laughter from the crowd – as they launch into the bombastic 'Rebel Without A Pause'.

Flav turns his catchphrase into an interactive chant ("When I say 'Yeah' you say 'Bwoyyy!'") and D boasts about the previous night's triumphant show at Camden's Roundhouse, before the clattering beat to 'B Side Wins Again' erupts across the stage. It's certainly a spectacle, these two legends leading a live band through some of the most politicised hip-hop ever recorded. Even Flav's reality TV exploits on VH1 dating show *Flavor Of Love* can't undermine the band's values: D defiantly describes him as "more than a TV show, more than a hype man" and Flav concurs with a suitably ridiculous, celebratory slap bass solo.

D's delivery lacks some of its trademark urgency and S1W's stagecraft is often a touch shambolic, but the New Yorkers remain a righteous force. A volley of smashes from 1989's 'Fight The Power' to 2007's 'Harder Than You Think' (the 2012 Paralympic Games' official theme) offer a reminder of a golden age of hip-hop dedicated to self-actualisation and racial equality. With a recent onslaught of headlines about police brutality against black men, including the deaths of African-Americans Freddie Gray and Walter Scott, the cause remains vital.

Drake's show is the precise opposite: expensive, well-rehearsed and introspective. A sports car courses sleekly across a digital screen while the Toronto MC's voiceover ruminates on the perils of fame: "*I'm not losing it. I'm just venting and I need to go home*".

He enters, of course, to 'Legend', a self-aggrandising track from his latest mixtape 'If You're Reading This It's Too Late'. When he mimes gunshots with his microphone, he does so perfectly in time with firework blasts.

It's a thrilling, near-perfect show (and back-row audience member and *X Factor* graduate Leona Lewis seems to agree, grinding on a male companion). The screen parts to reveal that the stage has become a tropical rainforest; vines crawl up to the lighting rig and smoke billows from a leaf-coated cave. Drake climbs down the foliage to the louche

Drake (right) and Public Enemy (above)

**DRAKE SETLIST**

- ▶Legend
- ▶Trophies
- ▶We Made It
- ▶Headlines
- ▶Over
- ▶Crew Love
- ▶Star67
- ▶6 Man
- ▶No Tellin'
- ▶Preach
- ▶Blessings
- ▶Tuesday
- ▶My Way (Remix)
- ▶The Motto
- ▶Truffle Butter
- ▶6 God
- ▶Worst Behavior
- ▶Jungle
- ▶Find Your Love
- ▶Take Care
- ▶Hold On, We're Going Home
- ▶0 To 100
- ▶All Me
- ▶HYFR (Hell Ya Fucking Right)
- ▶Started From the Bottom
- ▶10 Bands
- ▶Know Yourself
- ▶Energy
- ▶Legend
- ▶100

MATIAS ALTBACH, DANIEL TOPETE

**PUBLIC ENEMY SETLIST**

- ▶Lost At Birth
- ▶Miuzi Weighs A Ton
- ▶Rebel Without A Pause
- ▶911 Is A Joke
- ▶B Side Wins Again
- ▶Welcome To The Terrordome
- ▶Black Is Back
- ▶Show 'Em Whatcha Got
- ▶Bring The Noise
- ▶Don't Believe The Hype
- ▶Can't Truss It
- ▶He Got Game
- ▶Night Of The Living Baseheads
- ▶Black Steel In The Hour Of Chaos
- ▶I Shall Not Be Moved
- ▶Fight The Power
- ▶Harder Than You Think

beats of 'Jungle'. It's one of the night's more contemplative tracks, as the setlist largely spans the triumphalist moments of his career, though the loudest cheers ring out to the first notes of ballad 'Take Care'.

The 28-year-old works extremely hard throughout, performing 30 truncated songs in 90 minutes, pausing only to schmooze the audience. Most of his tunes are about ambition and working to become the person you wish to be – he's not calling for revolution, but he *is* saying you can have anything you want. In Drake's case, that just happens to be speedboats and champagne, as he makes relentlessly clear tonight with the likes of 'Started From The Bottom' and 'Headlines'.

This lavish lifestyle is depicted seductively, the slickly produced theatre of excess in stark contrast to the rough edges of Public Enemy's rag-tag performance. As Drake slips back into the opening track to extol himself as a "*legend*", it's tempting to long for Chuck D's politicised rabble-rousing – yet this is where mainstream hip-hop's at in 2015: self-involved but still inspiring. For all his pomposity, Drake champions personal fulfillment, a sentiment than can be traced to the genre's earlier pioneers. ■ JORDAN BASSETT

**8**

**DRAKE VS PUBLIC ENEMY**



**Andie Reeves,** 24, Cape Town
**"The atmosphere during Drake was very intense – people were pushing really hard. I thought I was going to pass away but then I thought, 'This is how I always pictured me going.'"**

**Julia Bass,** 22, Cape Town
**"'Take Care' was beautiful. I didn't think Drake was going to play it, I was tired and I was going to sit down, but when it started I rallied and kept on going."**

**Sian Heron,** 23, London
**"My highlight was PE's 'Harder Than You Think', which they played at the end. It's one of my all-time favourite songs. It was an amazing set and that just finished it off. It was perfect."**

**Samuel Smith,** 23, Bromley
**"Flavor Flav came through the crowd at one point – a mass of people parted ways and I saw his face right in front of me. I think that's going to be my top event of the summer."**

# Leon Bridges

**Music Hall Of Williamsburg, New York**
**Wednesday, June 24**

**The Texan sensation evokes the magic of soul legend Sam Cooke with a set of retro but timely gentle grooves and elegant ballads**

Leon Bridges' retro look and sweet, sad soul music hark back to the '50s prime of soul legend Sam Cooke, when racial segregation was an open wound in America. Much has changed since, but much has also stayed the same. The 25-year-old Texan plays on the day Alabama removed the Confederate Flag – the symbol of the seven Southern states that fought to continue slavery during the Civil War – from its State Capitol building. But he's concluding his US tour in the city where African-American Eric Garner was choked to death by a policeman for selling cigarettes in the street last July.

Bridges was discovered by Austin Jenkins and Joshua Block from Texas hipster blues favourites White Denim, and both men play in his band, but there's no doubt the singer is the focus tonight Dressed in brown high-waisted slacks and a collared white T-shirt, he has an elegant and refined presence. He doesn't do much, but when you're an almost uncanny reincarnation of Sam Cooke, you don't have to. The Mississippi singer's presence is channelled through the gentle, heartfelt swing of 'Coming Home', the smooth 'Pull Away' and the dreamy 'Twisting And Grooving'. Yet the undoubted high point is a stripped-back version of 'River' – performed by Bridges on acoustic guitar accompanied by a backing singer – which closes the main set and whose gentle, poignant beauty stuns the crowd into awestruck reverie.

■ MISCHA PEARLMAN

**9**

**SETLIST**

- ▶Better Man
- ▶Brown Skin Girl
- ▶Flowers
- ▶Pull Away
- ▶Smooth Sailing
- ▶Coming Home
- ▶Twistin' And Groovin'
- ▶Lisa Sawyer
- ▶Shine
- ▶River

# Hinds

## The Boileroom, Guildford
## Tuesday, June 23

**The Madrid surf rockers' UK return takes in garage riffs, kazoos and a now customary stage invasion**

Carlotta Cosials and, below, The Vaccines' Árni Árnason and Hinds' Ana Perrote

From the moment snaking two-chord opener 'Warning With The Curling' crashes to a climax, it's clear that Hinds want to turn this low-key warm-up show into a riot. Singer/guitarist Ana Perrote goes red in the face parping out its wild kazoo solo, leading her bandmates in an explosion of swinging ponytails and rickety riffs.

The last time the Madrid quartet were in the UK back in March, they sold out London's 1,000-capacity Scala. Tonight, they swap the big smoke for a tiny gig in Surrey. The Boileroom's stage is cramped, and fans are pressed right up under the band's noses. Staring wild-eyed at the front rows, singer/guitarist Carlotta Cosials screams "ARE YOU READY?" as they rollick into 'Trippy Gum', before a ramshackle 'Between Cans' has drummer Amber's head lolling from side to side as she pounds out its swinging rhythm. Ana takes lead vocal for surf-rock lullaby 'When It Comes To You' (a cover of Canadian lo-fi foursome Dead Ghosts), but the pace ratchets up again with 'Bamboo', which sends the crowd flying like toddlers on a bouncy castle. Introduced by Carlotta as "A danceable one!", 'San Diego' prompts more refined shape-throwing. Audience members take each other by the hand, swinging and spinning around to make the room feel like a 1950s hoedown as all four girls yell a chorus of "*So take me to the beach alright!*".

Its melodies and cleverly escalating verses emphasise how much Hinds' musicianship has progressed since they released their first demos a year ago. The giggling, shy excitement of their early gigs is still present, but it's matched by sassiness and craft. They throw themselves around with a little less abandon than before, and the coy glances and subtle count-ins suggest they're more in control of their chaos.

That said the stage invasion (now inevitable at every Hinds show) is absolute carnage. "Our friend Árni is going to come to the stage now for the last song," Carlotta announces, to the night's loudest cheers. Árni Árnason, Vaccines bassist and sometime-Hinds producer emerges to grab a guitar and a mic for a climactic cover of Thee Headcoatees' 'Davey Crockett'. The crowd storm the stage as the band scream "*Gabba gabba hey!*". It's a beautiful moment.

**8**

■ JAMES BENTLEY

**SETLIST**

- ▶Warning With The Curling
- ▶Trippy Gum
- ▶Fat Calmed Kiddos
- ▶Between Cans
- ▶Easy
- ▶When It Comes To You (Dead Ghosts cover)
- ▶Bamboo
- ▶San Diego
- ▶Garden
- ▶Castigadas En El Granero
- ▶Davey Crocket (Thee Headcoatees cover)

ROB BLACKHAM

## MORE GIGS

### Beck
**The Social, London**
Tuesday, June 30

Tuesday, June 30

Nominally promoting his 2014 book of sheet music *Song Reader*, Beck uses this gig in front of just 100 competition winners as an excuse to do whatever he likes. For the awestruck crowd, that means witnessing the 44-year-old sing divine acoustic tearjerkers from 2014's 'Morning Phase' from a foot away, and play slide guitar like Keith Richards on a cover of the Stones' 'No Expectations'. He cries with laughter as he recites some of *Song Reader*'s imaginary track titles – 'The Smell Of Pot Pourri Has Gone To Jeff's Head', anyone? As if that's not enough, he covers Prince's 'Raspberry Beret' and ends with a triumphant 'Loser'.

**9**

■ JOHN EARLS

### Mini Mansions
**Oslo, London**
Tuesday, June 30

A sweltering heatwave and an incendiary performance from Mini Mansions are making Oslo's tiny upstairs room unbearably hot. The LA trio haven't played in London for six months, and the band – led by QOTSA bassist Michael Shuman – have improved vastly. The snappy 'Death Is A Girl' is impossible not to dance to, and the usual cover of Blondie's 'Heart Of Glass' sounds more sultry than before. 'Any Emotions' glistens with smooth guitar lines and Shuman's soft falsetto. In front of a crowd including Jamie T, Miles Kane and footballer Joey Barton, Alex Turner appears to deliver his verse on 'Vertigo'. He exaggeratedly drops his mic when he's finished, but this is Mini Mansions' night.

**9**

■ RHIAN DALY

KOKO

Every Friday
10PM - 4AM

CLUB NME

FRI 10 JULY
TRAMPOLENE
+ FREEDOM FRY
DJ AMAZONICA (DIRTY HARRY)
DJ ALANA B DEVOTION

*VALID FROM 10 JULY - 31 JULY / STRICTLY OVER 18S ONLY
£6 B4 11PM / £7 AFTER / STUDENTS £4 ALL NIGHT WITH
VALID STUDENT CARD / ID IS REQUIRED / RIGHT OF ADMISSION
RESERVED / 0844 847 2258 / WWW.KOKO.UK.COM

£1.50
FRIDAY DRINKS*
10PM-11.30PM
BECK'S BOTTLES
ARCHERS & MIXER
£3.90 MOJITOS

FRI 17 JULY
TRAMPOLENE
+ LUIZA SÁ - CSS DJ SET

FRI 24 JULY
KILLING MOON RECORDS VS CLUB NME
CHIMES + TORA
+ ABBIE MCCARTHY
DJ SET (BBC INTRODUCING)

FRI 31 JULY
WAYLAYERS



academy events present

12TH JULY
O2 ACADEMY ISLINGTON
13TH JULY
O2 ACADEMY3 BIRMINGHAM
14TH JULY
O2 ACADEMY2 SHEFFIELD
15TH JULY
O2 ABC2 GLASGOW
TICKETWEB.CO.UK · 0844 477 2000
ANVILMETAL.COM
an academyevents presentation

academyevents presents

JAH WOBBLE'S
INVADERS OF THE HEART
SUN 20TH SEPT · O2 ACADEMY2 OXFORD
TICKETWEB.CO.UK . 0844 477 2000

BOURNEMOUTH OLD FIRE STATION
SATURDAY 29TH AUGUST
Tickets £13 · Ages 14+ · Doors 7pm
Box Office: 0844 477 2000
Or buy online from Ticketweb.co.uk
A GLOBAL AND ACADEMY EVENTS PRESENTATION
BY ARRANGEMENT WITH X-RAY

academyevents presents

ANTARCTIC MONKEYS

AUTUMN 2015 PLUS SPECIAL GUESTS
11/09 O2 ABC2 GLASGOW
12/09 O2 ACADEMY2 NEWCASTLE
07/11 O2 ACADEMY3 BIRMINGHAM
13/11 O2 ACADEMY2 LIVERPOOL
14/11 O2 ACADEMY2 SHEFFIELD
27/11 O2 ACADEMY2 ISLINGTON
28/11 O2 ACADEMY2 OXFORD
TICKETWEB.CO.UK • 0844 477 2000
ANTARCTICMONKEYS.COM



GET YOUR GIG
IN NME
020 3148 6705



New Order

November
16 London O2 Academy Brixton
19 Glasgow O2 Academy
21 Liverpool Olympia
24 Wolverhampton Civic Hall

December
5/6 Manchester *WATCH PRESS FOR DETAILS

TICKETS ON SALE 9AM FRIDAY 10 JULY
*EXCEPT MANCHESTER

Gigsandtours.com – Ticketmaster.co.uk
0844 811 0051 – 0844 826 2826

New album Music Complete out on 25 September

An SJM Concerts presentation by arrangement with X-ray

# BLUR

# FLORENCE + THE MACHINE

# STING

FFS (FRANZ FERDINAND & SPARKS)

NOEL GALLAGHER'S HIGH FLYING BIRDS

BANDA DO MAR

BOMBAY BICYCLE CLUB

CRYSTAL FIGHTERS

dEUS

GRAMATIK

JORGE PALMA & SÉRGIO GODINHO

MILKY CHANCE

SBTRKT

THE VACCINES

BEST YOUTH . CRIOLO . GALA DROP
KINDNESS . LITTLE DRAGON . MADEON
PALMA VIOLETS . PERFUME GENIUS
SAVAGES . THE DRUMS . TORO Y MOI
UNKNOWN MORTAL ORCHESTRA . WE TRUST

AND MANY MORE

JULY 2015

16
17
18

21ª SUPER BOCK SUPER ROCK

PARQUE DAS NAÇÕES
LISBON

SUPERBOCKSUPERROCK.PT
SUPERBOCKSUPERROCK
INSTAGRAM/SUPERBOCKSUPERROCK

TICKETS AVAILABLE: FESTICKET, SEETICKETS, RADARIO

3 DAY TICKET
£72
TICKETS AVAILABLE

NAMING SPONSOR

SUPER BOCK

SPONSORS

edp · MEO · MOCHE · LG · telepizza.pt · Milaneza · Portugalia Brasil · Sic Radical · TOYOTA · RIXE · Local · Red Bull · ctt · acp

MEDIA PARTNERS

SIC RADICAL · ANTENA 3 · SAPO

SUPPORT

EGEAC · MEO ARENA · airbnb

PROMOTER

MÚSICA NO CORAÇÃO

SUNDAY BEST PRESENTS

# BESTIVAL

## SUMMER of LOVE 10-13 SEPT 2015

ROBIN HILL, ISLE OF WIGHT • CURATED BY JOSIE & ROB DA BANK

**OVER 25 STAGES • REVOLUTIONARY SOUNDSYSTEMS**
**PSYCHEDELIC WOODLAND ADVENTURES • THE COMMUNE**
**MAGICAL ISLAND LOCATION • 24HR FREE HAIRCUTS**

### MIND-EXPANDING MUSIC

**MISSY ELLIOTT • DURAN DURAN**
**THE CHEMICAL BROTHERS • UNDERWORLD**
**VERY SPECIAL GUESTS! • TAME IMPALA • THE JACKSONS**
**RUDIMENTAL** (DJ) **• SKRILLEX • ANNIE MAC • MARK RONSON**
**JUNGLE • JURASSIC 5 • FKA TWIGS • FLYING LOTUS**
**RÓISÍN MURPHY • BOY BETTER KNOW • WILEY • SKEPTA**
**GORGON CITY • DUKE DUMONT • HUDSON MOHAWKE** (DJ)
**FUTURE ISLANDS • LILY ALLEN PRESENTS FUNLORD • CHARLI XCX**
**LITTLE DRAGON • LIANNE LA HAVAS • JAMIE XX • DRENGE**
**RONI SIZE REPRAZENT** (LIVE) **• JAGUAR SKILLS • KATE TEMPEST**
**NENEH CHERRY WITH ROCKETNUMBERNINE • SETH TROXLER**
**TALE OF US • HANNAH WANTS • TODD TERJE** (LIVE) **• ELLA EYRE**
**ACTION BRONSON • FOUR TET • KITTY, DAISY & LEWIS • MADLIB** (DJ)
**GUY GERBER • DAVID RODIGAN MBE PRES. RAM JAM & MORE**

### VENUES & SIDESHOWS

**THE PORT • THE GRAND PALACE OF ENTERTAINMENT • FILMS IN THE FOREST**
**CARNIVAL PARADE • THE FEAST COLLECTIVE • CARAVANSERAI • AMPHITHEATRE**
**BOLLYWOOD COCKTAIL BAR • CLUB DADA • GRAND FINALE FIREWORKS & MORE**

### SLOW MOTION

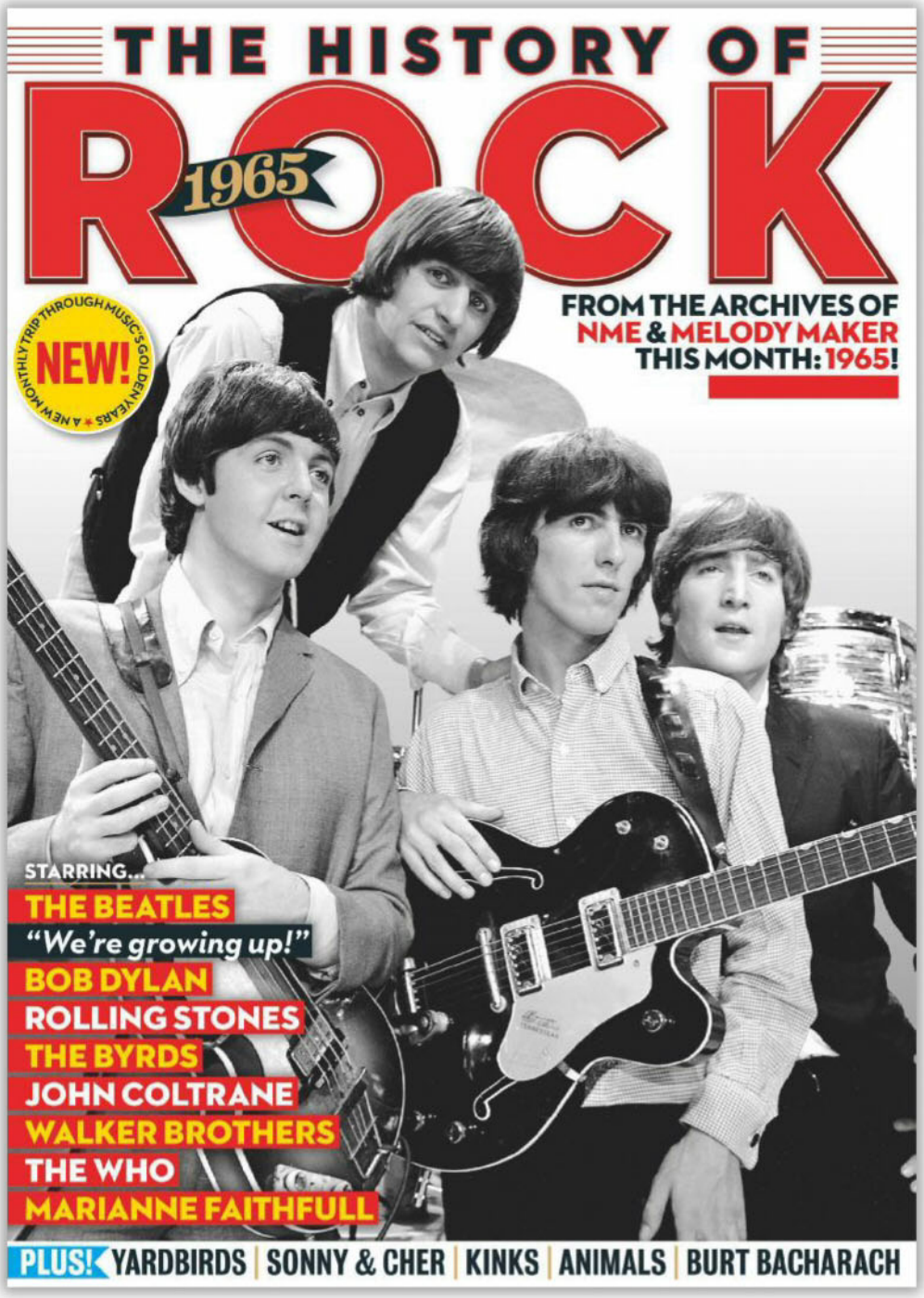
**MEDITATION & MINDFULNESS • LLAMA KARMA • EUPHORIC YOGA • HOT TUBS**
**SURF & KAYAKING ADVENTURES • PALM READERS & MYSTICS • NIGHT PARADE**
**KALEIDOSCOPE STAGE AND WONKY DISCO FINALES & SO MUCH MORE**

## TICKETS ON SALE NOW: BESTIVAL.NET

#BESTIVAL15 • #SUMMEROFLOVE

FROM THE MAKERS OF **UNCUT**

# A NEW MONTHLY MAGAZINE!




**RELIVE THE YEAR...**

## THE BEATLES MET ELVIS!
## DYLAN UNVEILED "LIKE A ROLLING STONE"!
## THE WHO AND THE KINKS EXPLODED!

**...PLUS BERT JANSCH! PIRATE RADIO! DONOVAN! BILL EVANS!**

---

**AVAILABLE FROM ALL GOOD NEWSAGENTS & UNCUT.CO.UK/STORE**

# THIS WEEK IN 2005

## Live and let live

**Bono talks to *NME* about poodle-headed rock bands and bringing hip-hop to the Live 8 stage**

With eight concerts around the world, broadcast to an audience of 3 billion and on a mission to Make Poverty History, Live 8 can claim to be the biggest gig in history. With Muse, Pink Floyd, U2, Paul McCartney, Razorlight, Björk, The Killers, Madonna and The Who amongst the performers – and Pete Doherty covering 'Children Of The Revolution' alongside Elton John – it's a glittering affair. *NME* corners three of its stars – Bono, Brandon Flowers and Johnny Borrell – to discuss the cause. "The three greatest bands on the planet, for the headline?" Bono suggests. "The three greatest bands in this room?"

As Johnny tries to talk his way into Bono's duet with Paul McCartney on 'Sgt Pepper's Lonely Hearts Club Band' and Brandon declares, "we get up there as humans rather than rock bands", Bono spills the beans on the behind-the-scenes organisation. "The struggle was getting hip-hop on," he explains. "I rang Jay Z and said 'It's an emergency!' and he said, 'What, Africa?' I said 'No, it's poodle-headed rock! We need hip-hop!"

### HOMME FOR T

Ahead of this year's T In The Park, QOTSA's Josh Homme gives *NME* his dos and don'ts on having a feel-good summer. "I recommend doing whatever makes you feel good," he says. "Holding hands, screwing. Last time we played in Scotland, someone was having sex against the rail of the front row. While we were playing. I didn't realise it was such a good set."

### E-T?

Also playing T are Foo Fighters who warmed up with a show at the Roswell military facility, site of the alleged UFO crash in 1947, due to Dave Grohl's fascination with extra-terrestrial activity. "I saw something strange on the first Foo Fighters tour," he reveals. "We were driving through the southwest at sunset and we saw what looked like a Ferris wheel spinning in the sky, leaving a cloud tracer. It lasted for a minute then stopped, and soon enough there were helicopters circling the area... Anyone who refuses to believe there's life out there is an idiot."

### REVIEWED THIS WEEK

**Hard-Fi – 'Stars Of CCTV'**

"'Stars Of CCTV' is more than a mere pop record; it's the handbook of a mongrel generation that feels discarded, untrusted and invisible to all but the Shopping City security." 9/10 ■ MARK BEAUMENT

### ALSO IN THE ISSUE THIS WEEK

▶After many years of foiled attempts to break America, Oasis finally play the 20,000 capacity Madison Square Garden in NYC.

▶The regular *Peter Robinson Versus* page sees Peter pitted against Charlotte Church, who describes Badly Drawn Boy as "job music... J-O-B, jump-off-bridge".

▶Babyshambles' 'Fuck Forever' is declared Single Of The Week, reviewer Pete Cashmore describing it as "a pathetic, essential mess".


NME

**NME EDITORIAL** (Call 020 3148 + ext)

EDITOR Mike Williams
EDITOR'S PA Karen Walter (ext 6864)
EDITOR, NME.COM Greg Cochrane (ext 6892)

ASSISTANT EDITOR Tom Howard (ext 6866)
ASSISTANT EDITOR, NME.COM Al Horner (ext 6847)
REVIEWS EDITOR Ben Homewood (ext 6894)
NEWS EDITOR Dan Stubbs (ext 6858)
NEW MUSIC EDITOR Matt Wilkinson (ext 6856)
ACTING DEPUTY NEWS EDITOR David Renshaw (ext 6877)
ASSISTANT REVIEWS EDITOR Rhian Daly (ext 6860)

ACTING ART DIRECTOR Tony Ennis
DESIGNER Dani Liquieri
DIGITAL DESIGNER Jon Moore

PICTURE EDITOR Zoe Capstick (ext 6889)
ONLINE PICTURE EDITOR Emily Barker (ext 6852)

SENIOR SUB-EDITORS Kathy Ball, Alan Woodhouse
SUB-EDITORS Nathaniel Cramp, Anthony Pearce, Annette Barlow, Johnny Sharp

PRODUCER, NME.COM Jo Weakley
VIDEO PRODUCER Ryan Forde

WITH HELP FROM Mark Beaumont, Leonie Cooper, Sam Richards, Phil Hebblethwaite, Tim Knowles, Becky Redman

**ADVERTISING**
6th Floor, Blue Fin Building, 110 Southwark Street, London SE1 0SU
GROUP ADVERTISING DIRECTOR Romano Sidoli
PA TO GROUP ADVERTISING DIRECTOR Kelly Litten (ext 2621)
HEAD OF MARKET, MUSIC TITLES Andrew Minnis (ext 4252)
BRAND MANAGER Matthew Chalkley (ext 6722)
CREATIVE MEDIA MANAGER Benedict Ransley (ext 6783)
DIGITAL BUSINESS DIRECTOR Chris Dicker (ext 6709)
DISPLAY AND LABELS SENIOR SALES EXECUTIVE Steve Woollett (ext 2670)
DISPLAY AND LIVE SENIOR SALES EXECUTIVE Freddie Bunn (ext 2662)

HEAD OF PROJECT MANAGEMENT Elisabeth Hempshall (ext 6726)
DIRECTOR OF INSIGHT Amanda Wigginton (ext 3636)
REGIONAL BUSINESS DEVELOPMENT MANAGER Oliver Scull (0161 872 2152)
AD PRODUCTION Barry Skinner (ext 2538), Laurie King (ext 6729)
CLASSIFIED SALES MANAGER Laura Andrus (ext 2547)
CLASSIFIED SALES EXECUTIVE Tom Spratt (ext 2611)
SYNDICATION MANAGER Lucy Cox (ext 5483)
SUBSCRIPTIONS MARKETING EXECUTIVE Gemma Burnie (ext 6304)

**INNOVATOR – INSERT SALES**
Emma Young (ext 3704)

**PUBLISHING**
GROUP PRODUCTION MANAGER Tom Jennings
PRODUCTION CONTROLLER Lisa Clay
INTERNATIONAL EDITIONS Bianca Foster Hamilton (ext 5490)
MARKETING AND EVENTS EXECUTIVE Charlotte Treadaway (ext 6779)
PUBLISHER Ellie Miles (ext 6775)
PUBLISHING DIRECTOR Jo Smalley



© Time Inc. (UK) Ltd
Reproduction of any material without permission is strictly forbidden



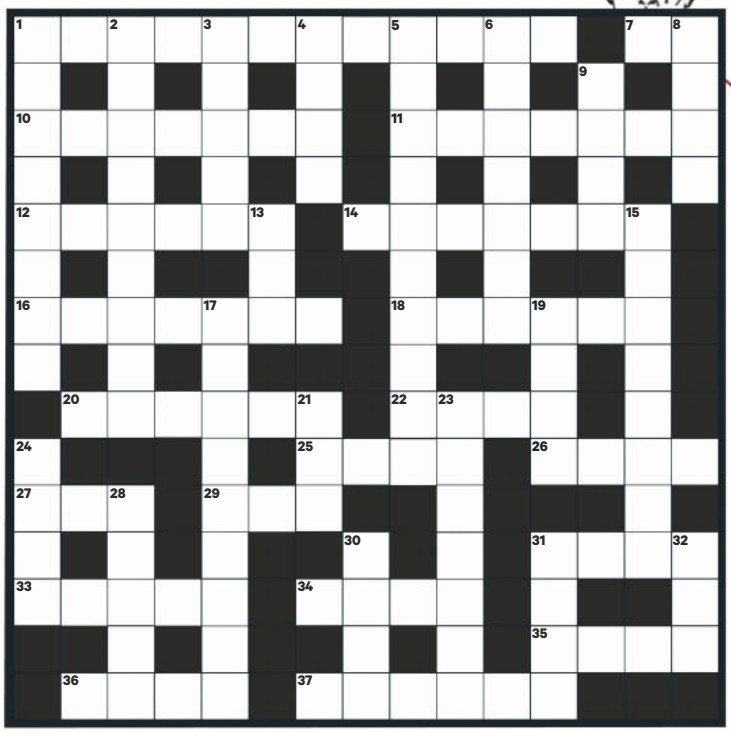
Time Inc.
recycle

**SUBSCRIBE TO NME.** Call +44 (0) 844 848 0848 Subscription rates: one year rates (51 weekly issues) UK £135.31; Europe €154.40; United States (direct entry) $233.15; rest of North America $307.15; rest of the world £192.70 (prices include contribution to postage). Payment by credit card or cheque (payable to Time Inc. (UK) Ltd). Credit card hotline (UK orders only) **0844 848 0848**. Write to: NME Subscriptions, Time Inc. (UK) Ltd, PO Box 272, Haywards Heath, West Sussex, RH16 3FS. All enquiries and overseas orders: **+44 (0)330 3330 233 (open 7 days a week, 8am-9pm UK time), email magazinesdirect@quadrantsubs.com**. Periodicals postage paid at Rahway, NJ. Postmaster: Send address changes to: NME, 365 Blair Road, Avenel, NJ 07001, USA.
**BACK ISSUES OF NME** cost £4.50 in the UK (£5.50 in the EEC, £6.50 in the rest of the world) including postage and are available from John Denton Services, The Back Issues Department, PO Box 772, Peterborough PE2 6WJ. Tel 01733 385170, email backissues@johndentonservices.com or visit www.mags uk.com
**LEGAL STUFF** NME is published weekly by Time Inc. (UK) Ltd, 8th Floor, Blue Fin Building, 110 Southwark Street, London SE1 0SU. NME must not be sold at more than the recommended selling price shown on the front cover. Registered at the Post Office as a newspaper. All rights reserved and reproduction without permission strictly forbidden. All contributions to NME must be original and not duplicated to other publications. The editor reserves the right to shorten or modify any letter or material submitted. Time Inc. (UK) Ltd or its associated companies reserves the right to reuse any submission, in any format or medium. Printed by Wyndeham Peterborough. Originating by Rhapsody. Distributed by IPC Marketforce. © 2015 Time Inc. (UK) Ltd. US agent: Mercury International, 365 Blair Road, Avenel, NJ 07001

# CROSSWORD

■ Compiled byxTREVOR HUNGERFORD

**WIN £50 WORTH OF SEETICKETS VOUCHERS**



## CLUES ACROSS

**1** Are Foals pumping out their 'Balloons' again? (4-4-4)
**7+27A** Don't intend to stay in as Blur are playing (2-3)
**10** Metal, but not heavy, from Nirvana (7)
**11+31D** *"I've got blisters on my feet trying to find a friend in Oxford Street"*, 1979 (7-4)
**12** Scorched through Electrafixion (6)
**14+32D** A question of just how unhappy the Manic Street Preachers have made us (2-3-2-3)
**16** Musician who came from 'Behind The Sun' onto the race track (7)
**18** Englishmen who were 'Turning Japanese' in 1980 (6)
**20** (See 35 across)
**22** Ron and Russell ____, brothers in Sparks who are collaborating with Franz Ferdinand (4)
**25** (See 24 down)
**26** 'Glow & Behold' the band that lack good taste (4)
**27** (See 7 across)
**29** Psychedelic Furs' drummer making an appearance in *The Likely Lads* (3)
**31** Aerosmith album '____ In The Attic' was one to be played (4)
**33** A song from James that must be heard (5)
**34** Mummy loves to take in a Scottish musician (4)
**35+20A** Their albums include 'Two Dancers' and 'Present Tense' (4-6)
**36** In 1985 they became the first western pop group to play in China (4)
**37+8D** An invitation written in Royal Blood (4-2-4)

## CLUES DOWN

**1** Hunter towards the rear of Findlay (8)
**2** Somehow get a free lift with Arcade Fire (9)
**3+21D** Why kites blow around here for Paul Weller (5-3)
**4** Linkin Park perform just part of a number (4)
**5** Someone in Alt-J seeking a break-up (8-2)
**6** To have profound devotion for Years & Years (7)
**8** (See 37 across)
**9** (See 19 down)
**13** Brandon Flowers includes one of The Everly Brothers (3)
**15** The Zutons make the echo stay somehow (2-6)
**17** London based Daughter placed themselves into another European city (9)
**19+9D** Best known for their classic single 'Another Girl, Another Planet' (4-4)
**21** (See 3 down)
**23** Many MOR events include a piece by Sarah Cracknell (7)
**24+25A** Seen York go wild about Morrissey's music (4-4)
**28** *"I don't believe it, you're not the _____ / No one could look as good as you"*, from Roy Orbison's 'Pretty Woman' (5)
**30** Aphex Twin performance in the middle of a busy road (4)
**31** (See 11 across)
**32** (See 14 across)

## JUNE 27 ANSWERS

**ACROSS** 1+9A Chasing Yesterday, 5 Delilah, 10 Beware, 12 Nocturama, 15+24D Young Chasers, 20+18A Five Leaves Left, 21+23A Going Back, 25 Helena, 27 Ten, 28 Drama, 32 It's Here, 34 Eve, 35 Bow, 37 Songs
**DOWN** 1 Crying Lightning, 2 Association, 3 Ice Cube, 4 God, 6+31D Lonely Town, 7 Lyla, 8 Home, 11 Run, 13 All Ablaze, 14 Alf, 16+36A Union Gap, 17+5D Grey Day, 19+29A Take Me Out, 22 Godless, 26 Lament, 30 Orb, 33 Sip

**Normal NME terms and conditions apply, available at NME.COM/terms. Cut out the crossword and send it, along with your name, address and email, marking the envelope with the issue date, before Tuesday, July 21, 2015, to: Crossword, NME, 8th Floor, Blue Fin Building, 110 Southwark Street, London SE1 0SU. Winners will be notified via email.**

# THINGS WE LIKE

## OBJECTS OF DESIRE

**T-SHIRT**
**Drenge**
**Celebrate the opening of the Derbyshire trio's merch store by snapping up this T-shirt of the three dancing.**
▶BUY £20, drenge.sandbaghq.com

**TRAILER**
**Legend**

Tom Hardy stars as Ronnie and Reggie Kray in this new movie about the East End gangsters.
▶WATCH youtube.com

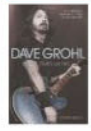
**DVD**
**Still Alice**

See Julianne Moore's Oscar-winning performance in this film about a professor diagnosed with early-onset Alzheimer's.
▶BUY £9.99, amazon.co.uk

**ONLINE**
**Rihanna – 'Bitch Better Have My Money' (In The Studio Behind The Scenes)**

Get an inside look on RiRi's creative process with this short film following the making of 'Bitch Better Have My Money'.
▶WATCH youtube.com

**BOOK**
**Dave Grohl: Times Like His**



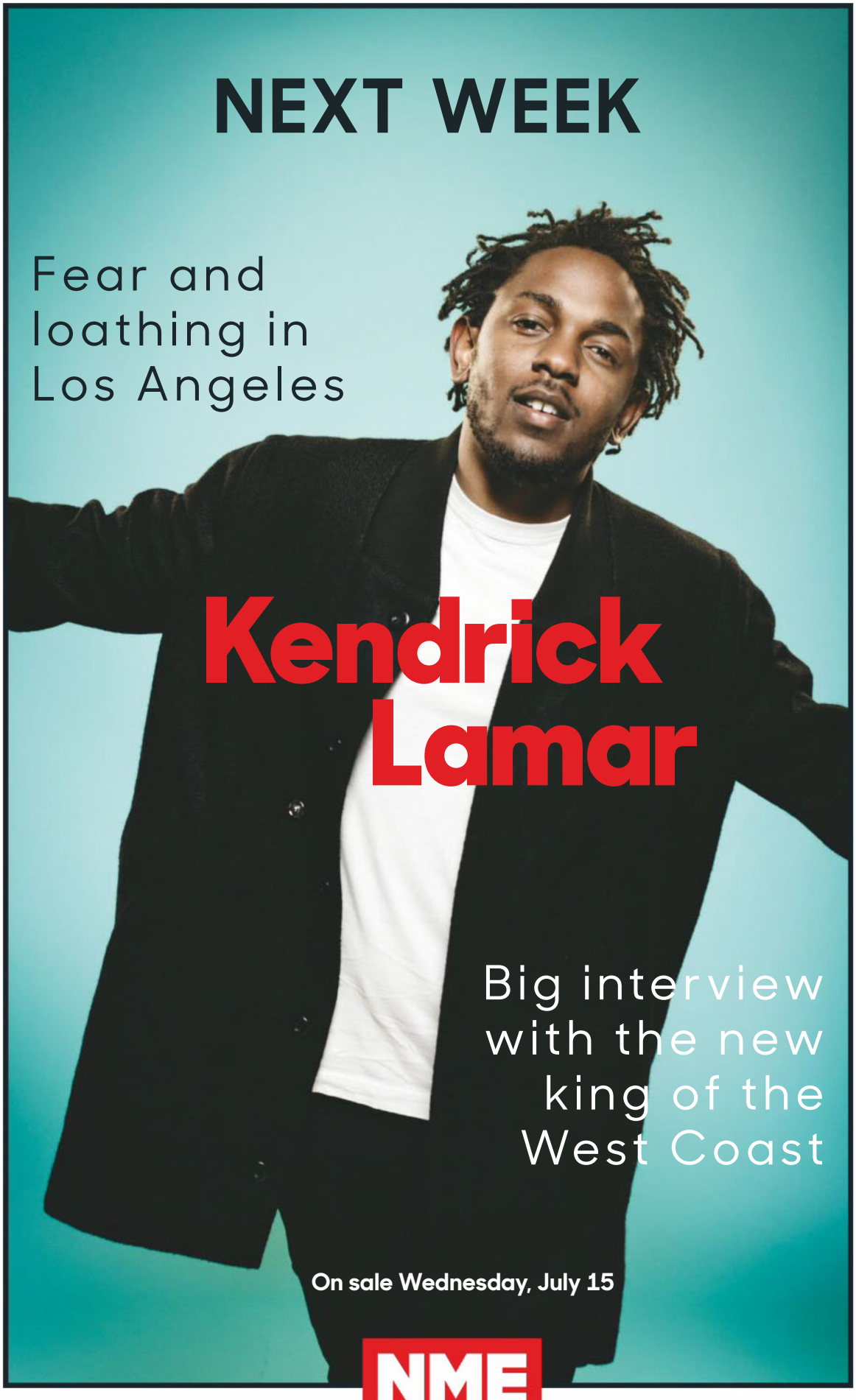

As Grohl recovers from his stage fall, catch up on his history from hardcore band Scream, his Nirvana days through to conquering the world with Foo Fighters.
▶BUY £7.99, amazon.co.uk

# COVER VERSIONS

▶THIS WEEK'S ARTISTS Dinosaur Pile Up

PILOT
www.pilotpen.co.uk

# NEXT WEEK



Fear and loathing in Los Angeles

# Kendrick Lamar

Big interview with the new king of the West Coast

On sale Wednesday, July 15

NME

SHAMIL TANNA

## ALSO IN NEXT WEEK'S ISSUE

**INTERVIEWS**

- Tame Impala
- Big Talk
- Foals
- New Order

**ALBUM REVIEWS**

- Albert Hammond Jr
- Field Music
- Julio Bashmore
- Four Tet

**CAUGHT LIVE**

- Björk
- A$AP Rocky
- Noel Gallagher
- AC/DC

# ZIG-ZAG ROLLING PAPERS PRESENTS...

ZIG-ZAG Rolling with...

# LA ROUX AND CATFISH AND THE BOTTLEMEN

CATFISH AND THE BOTTLEMEN

**SEE BEHIND-THE-SCENES VIDEOS.**
**EXCLUSIVE LIVE TRACKS AND INTERVIEWS.**
**ENTER FOR YOUR CHANCE TO WIN TICKETS TO AN INTIMATE LIVE PERFORMANCE ON THURSDAY 3RD SEPTEMBER 2015.**

**#PROUDTOBEDIFFERENT**

**FIND OUT MORE AT PROUDTOBEDIFFERENT.CO.UK**

www.proudtobedifferent.co.uk www.facebook.com/ZigZagPapers www.youtube.com/c/ProudToBeDifferentUK

Republic Technologies (UK) Limited, Sword House, Totteridge Road, High Wycombe, Bucks, HP13 6DG | 01494 492 255